"The *Natural Course in Music* has more points of superiority than any other course. I believe to a certain extent it is going to revolutionize music teaching in the country" (Mrs. Emma Thomas, Supervisor of Music Detroit, Mich. highbeam.com). After reading this book you will find this quote to be true. The *Natural Course in Music* has developed a system of teaching music that is efficient and beneficial. Written in 1906 by Frederic H. Ripley (Principal of the Longfellow School in Boston) and Thomas Tapper (instructor in music composition and theory at The American College of Musicians), this book is full of knowledge and inventive ideas of how to successfully train students in the art called music.

If you enjoy following sequences and taking a gradual approach to learning, then this book is for you! It is very organized and has a clear sense of direction. It starts with simple rhythms and notes. For every new concept taught, there is a page of drills to learn, as well as numerous pieces that help solidify the concepts and ideas. These pieces are great! They are old American folk songs and patriotic songs from America and other countries. These songs are beneficial to learn and to teach. Students will love being able to put the technique they learn from the drills into the pieces. The preface is also a very helpful tool when beginning to teach. For instance, it tells teachers to train students vocally to sing from the head register down to the chest register. This allows the students to have confidence in the high notes and transfer from the head register to the chest register with little to no difficulty. It also does not strain the voice or hurt the vocal chords.

The *Natural Music Course* was written about ten years after Thomas Tapper and Frederic Ripley had written the *Normal Music Course*. Although the *Normal Music Course* had been used by numerous music educators all over the country, it became clear that there were many weaknesses in the book (Birge, pg. 117). The *Natural Music Course* attempted to avoid weaknesses such as not being able to sight read easily (Birge, pg. 118), and as Thomas Tapper said "Definition and theory were entirely eliminated. Number, hand signs, ladders and the like were omitted. Rhythm was joined to melody, and the interval as a study disappeared from elementary work. All representations were musical and complete (Birge, pg. 120)." Tapper and Ripley wanted to make a book that would be most efficient and effective at teaching music. The *Natural Music Course* was widely used and became a huge contribution to music school pedagogy.

As you can see, this book has much to offer, not only to music teachers but to anyone wanting to learn music! I encourage everyone to take advantage of this book and to test it for themselves. I guarantee the results will amaze you and your students.

Works Cited

History of Public School Music in the United States. Washington D.C.: MENC, 1928.

Www.highbeam.com. Web. 14 Apr. 2010. <http://www.highbeam.com/doc/

1G1-204853979.html>.

NATURAL MUSIC COURSE

3

HARMONIC SECOND READER

FREDERIC H. RIPLEY

THOMAS TAPPER

AMERICAN BOOK COMPANY
NEW YORK · CINCINNATI · CHICAGO

Natural Music Course

HARMONIC SECOND READER

BY

FREDERIC H. RIPLEY

PRINCIPAL OF THE LONGFELLOW SCHOOL, BOSTON

AND

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INSTRUCTOR IN MUSICAL COMPOSITION AND THEORY, EXAMINER IN THEORY IN THE AMERICAN COLLEGE OF MUSICIANS

NEW YORK ∴ CINCINNATI ∴ CHICAGO

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HARMONIC SECOND READER.
W. P. 22

PREFACE.

EACH book of this course makes an addition to the child's available supply of art material which is actually definite in quality and in quantity. The things to be done are perfectly simple and entirely easy in themselves, and yet the resulting possibilities are almost infinite. It is as if a new color were added to a child's paint box, which in itself were as simply and as easily managed as any of its fellows, but capable of being combined with them separately and in any grouping, so that the addition of this single one brings out a vast variety of new effects.

The presentation of the new music elements is clearly explained in Chart Series E of the Natural Course in Music. The new developments which arise are treated, in this book, in exercises and in songs.

The work is now so varied as to become not only a matter of intense interest and delight, but a means of mental discipline of the greatest value.

The increased number of new combinations possible makes necessary some enlargement of the original plan, but the cycle idea is adhered to so that thoughts presented in simplest form at first appear again and again in new and varied aspects, until by the repeated impressions made upon the mind they become entirely familiar.

Special care has been taken to provide for every department of the work, so that the aesthetic sense, the voice, the ear, the eye, and the hand, as well as the general intelligence, receive full exercise.

The studies in vocalization and the control of the breath are selected from the works of the greatest authorities on these subjects. These exercises are invaluable for promoting clear and rapid enunciation and articulation, as well as for the cultivation of a pure and musical quality of tone.

The Dictation Exercises tend to cultivate acute and intelligent hearing. This is a department of work first introduced in the Natural Course in Music, but now recognized by all as an essential element in music training.

The Sight Reading is founded upon a simple but efficient principle for training the eye to recognize rapidly and to interpret correctly music symbols. The written dictation trains the hand and perfects the pupil's power in the use of music signs.

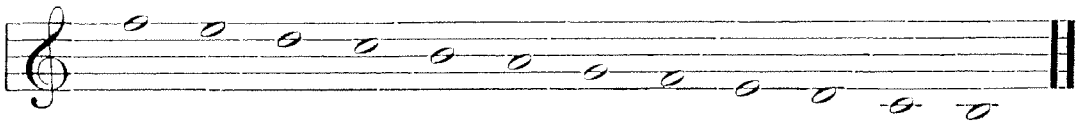
The general development of the subject along artistic lines calls for the constant exercise of the pupil's understanding, in a highly interesting and profitable way.

The influence of this form of music study is highly beneficial to the moral tone of the school, it opens the mind for the reception of general instruction, and aids in every department of education, but beyond this it gives the pupil a power of appreciation, and an ability to do, which will be influential for good throughout life.

DIRECTIONS.

Vocal Culture.

The compass of the child voice at the age when this book may be used includes fully an octave and a half of tones, represented thus: —



Most children can sing both higher and lower. All children in normal condition can sing these tones if properly trained. The music in this book is based on this tone range, with an occasional tone above or below.

Proper Training secures (1) the right method of tone production and (2) a free, light, and flexible quality of tone.

The Registers.—The terms head tones or register and chest tones or register refer to the way in which the tones are produced as well as to the quality of the tones. For our present purposes it is necessary for us to understand simply that the higher tones in a child's voice-compass must be given with the head quality, and that the lower tones must be given with the chest quality. At some point between these two extremes the child must change his method of producing the tones, but if he starts with low tones in the chest register, being inexperienced, he will try to render his entire compass without changing his method of tone production; he will strain for the high tones, and, failing to produce them, he will conclude that he can not sing so high. But if, on the other hand, he starts with a high tone well within the head register, he will descend easily, his vocal organs will relax naturally, and he will pass into the chest register without being conscious of any difficulty. Practice soon gives him confidence; he realizes his capabilities for rendering high tones, and so becomes able to sing up as well as down, and soon enjoys a wide compass, and sings without injury. Therefore, *train the voice downward.*

The Exercise.—Begin with E♭, D, or C, and sing thus: —



Be careful to start on the pitch, and to test the pitch at the close with a chromatic pitch pipe or instrument of some sort.

The Position.—The pupil must sit erect, with feet squarely on the floor, the body well balanced, leaning neither forward nor backward, chin drawn back, hands at ease, chest well elevated.

Breathing Exercise.—The scale from different pitches may be taken slowly, four counts to a tone, as a breathing exercise, thus: —



Flexibility and Clear Enunciation.— Exercises for the cultivation of flexibility should be carried well up, changing one step at a time, as illustrated below, until the top of the register is reached.

Slowly at first; then rapidly with clear enunciation.



The tones should be sung with the syllables Do, Ti, La, Sol, Fa, Mi, Re, Do, and the use of the lips, tongue, and teeth in securing clear and rapid enunciation should be cultivated. The Re, with the rolling r, will serve as a good test. When the pupils can roll the r easily the tongue is probably used properly.

Besides the syllables already given, vocalize on various vowel sounds, as ä, ē, oo, and with such combinations as loo, boo, bell.

Open every lesson with a vocal drill selected from the book. Vocal drills are also to be used in introducing and in practicing new rhythmic and chromatic combinations.

Additional Exercises.



The above is an example of the method which should be applied in using the vocal drills given at the head of lessons in the body of the book.

Ear Training: Oral Dictation.

The course in ear training should keep pace with the tone development in the songs and exercises of the book.

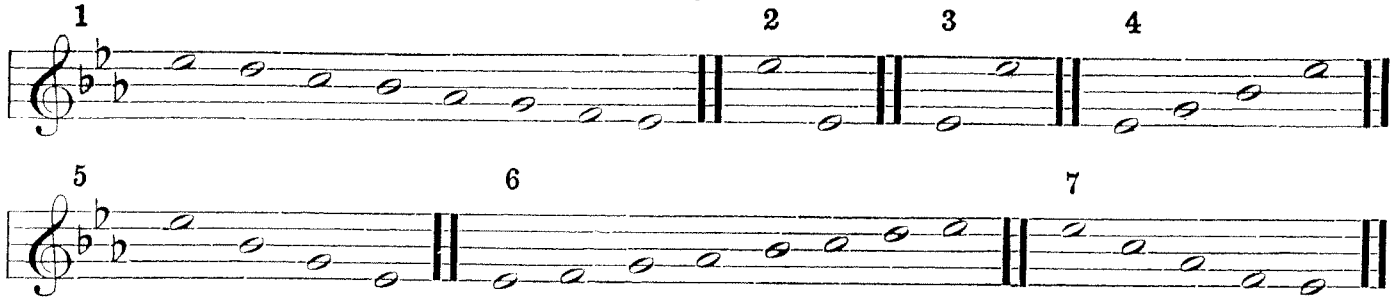
Begin always with very simple examples and gradually advance to the material which forms the daily lesson. Thus the teacher should sing, first, the scale; then the octave, down and up; then the arpeggio, one, three, five, eight; then eight, five, three, one; then such examples as eight, six, four, two, one. The teacher should give the tones with loo and the pupils should instantly sing the tones giving the names.

Major and minor scales and chromatic combinations should be used in advanced dictation.

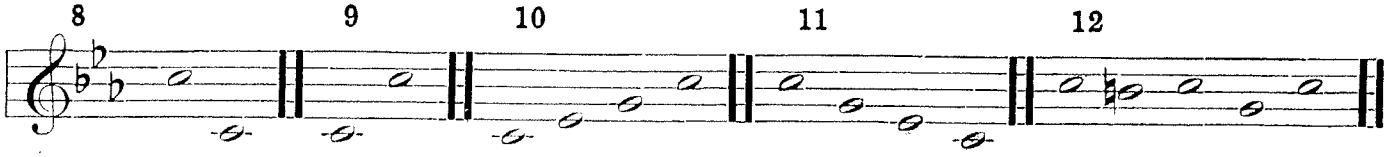
Suggestive exercises will be found in connection with the lessons in the book. These should be supplemented by selections from the lesson of the day.

Illustrative Dictation Exercises.

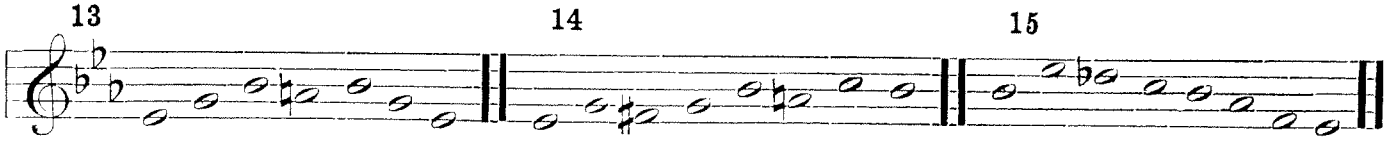
Major.



Minor.



Chromatics.



Thus the ear training includes three distinct features at this stage: (1) major combinations; (2) minor combinations; (3) chromatic alterations.

Written Dictation.

Frequent practice in writing should be given. Each pupil should be provided with ruled paper, and at the teacher's command he should indicate the tones by notes upon the staff. The teacher may place the correct representation on the board and allow the pupils to mark errors.

Metric Dictation.

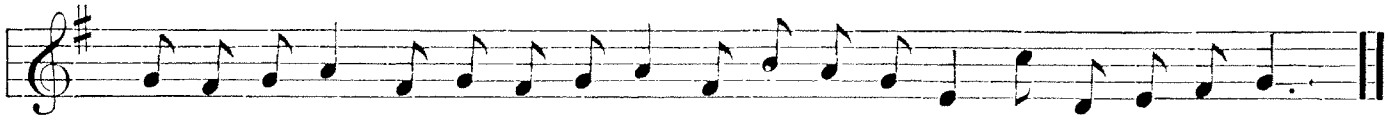
The pupils should gain the power to distinguish the various meters from hearing.

The teacher may sing such exercises as the following, and ask the

pupils to tell whether the measures contain two parts or three parts. Later, four part and six part exercises may be added.



Written Metric Dictation.—A perfect understanding of the means used for indicating meters can best be cultivated by requiring the pupils to divide a series of notes into measures, and to place the proper meter mark at the beginning. Thus, the following may be placed upon the board: —



The teacher may sing it carefully with well marked accents, and the pupils may decide whether the meter is two, three, four, or six part.

An examination of this exercise shows that it may be either two, three, or six part measure, and the decision reached by the pupils must depend upon the way in which it is rendered. Thus, if it is rendered as an example of two-four meter the divisions would be these:



If three-eight meter is chosen the representation would be this:



In six-eight meter the representation would be as follows:

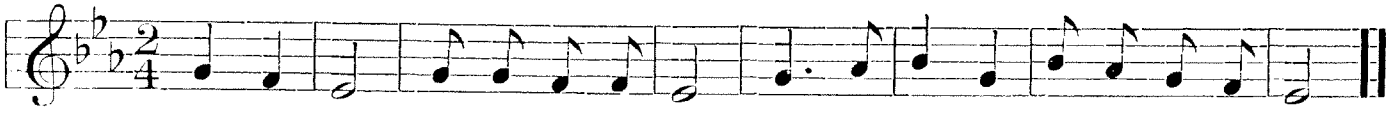


Exercises of this character are calculated to quicken perception, and to induce care and precision.

Rhythmic Dictation.

The various arrangements of tones within the measures which characterize the different movements or rhythms, can well be studied by means of dictation; and this dictation, like the other, may be both oral and written.

Thus the teacher may sing the following exercise and require the pupils to tell her the content of each measure, assuming of course that the pupils are aware that the meter is two-four.



Tests may be written, and the standing of the class recorded.

The development of tone and of rhythmic perception may be greatly advanced by encouraging the children to write familiar melodies from memory.

Original Composition.

Pupils should be encouraged to write original melodies involving the forms and the tonal and the rhythmic elements contained in the lesson.

Additional Dictation Exercises.

The material of the daily lesson may be used for additional work in the various forms of dictation.

Tests.— Dictation furnishes the most efficient means for testing the proficiency of the pupils, the test being personal, exact, and complete.

Order of the Lesson.

1. Vocal Drill. 2. Dictation. 3. Chart Drill. 4. Reading from the Book.

Caution.— Avoid dwelling too long on a single item of the lesson. Do not insist on perfection at once, but note the error and call it up at another time. Make some point prominent in each exercise.

The chart pages should be studied in regular order; the references at the head of the lessons refer to special exercises required before taking the sight work.

PART I.

Vocal Drill.*

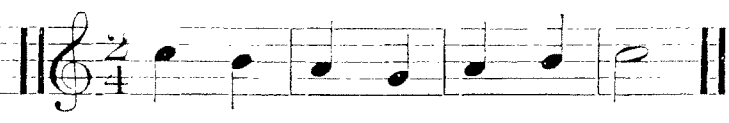


Ch. Ser. E, pages 1 and 3.

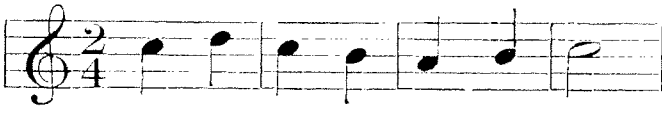
Ex. 1.



Ex. 2.



Ex. 3.



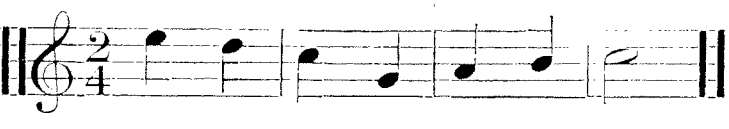
Ex. 4.



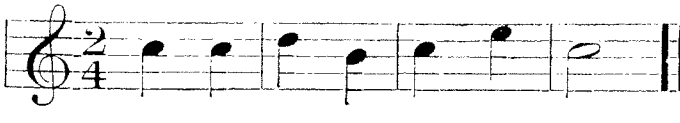
Ex. 5.



Ex. 6.



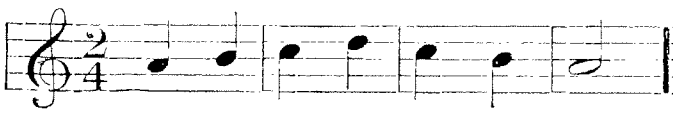
Ex. 7.



Ex. 8.



Ex. 9.



Ex. 10.



 G Clef.  Staff. | Bar. ‖ Double Bar. ♩ Quarter Note. 𝅗𝅥 Half Note.

$\frac{2}{4}$ Meter Signature; this means that each full measure contains the value of two quarter notes. * For directions for vocal drills see pages 5, 6, 7.

Ch. Ser. E, pages 1 and 3.

Ex. 11.

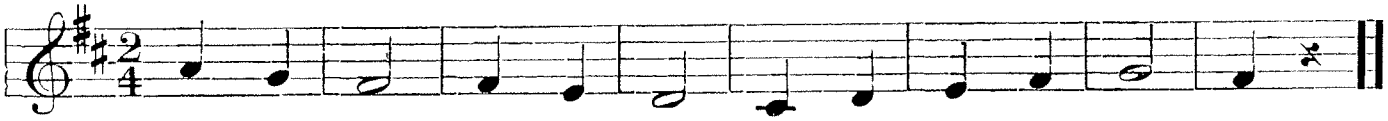


Do, re - o - do,

Ex. 12.



Ex. 13.



Ex. 14.



Ex. 15.



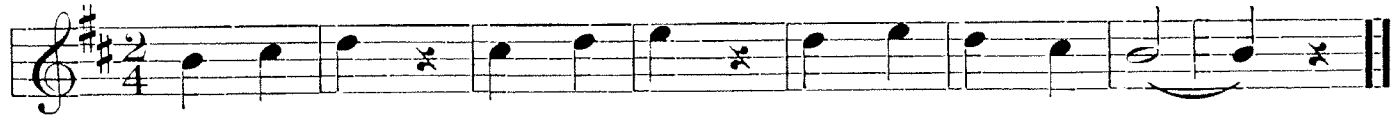
Ex. 16.



Ex. 17.



Ex. 18.



𝄽 Quarter Rest. ⁀ Tie. Two notes representing the same pitch, joined by a tie, are sung as one note having their united value.

GOOD-BY TO THE FLOWERS.



1. Good - by, dai - sy, pink, and rose, And snow-white lil - y too;
2. Good - by, mer - ry bird and bee; And take this ti - ny song,
3. Good - by, moss - y lit - tle rill, That shiv - ers in the cold;
4. A sweet good - by to birds that roam, And rills, and flow'rs, and bees;



Ev - 'ry pret - ty flow'r that grows, Here's a kiss for you.
For the one you sang to me All the sum - mer long.
Leaves that fall in vale and hill Cov - er you with gold.
But when win - ter's gone, come home As ear - ly as you please.

AUTUMN.



1. Now the sum-mer days are gone, Chill - y winds are blow - ing;
2. All the leaves are fall - ing down, Hills and fields are brown - ing,
3. Na - ture now will take a nap, In her bed ne'er turn - ing,



Trem-bling in the frost - y morn, Stand the cat - tle, low - ing.
Ear - ly goes the sun to bed, West with glo - ry crown - ing.
Till from trop - ic land she hears Spring-time sweet re - turn - ing.

♪ Eighth Note. 𝄾 Eighth Rest. 𝄐 Hold. The hold increases the value of a note at least one beat. ♯ Sharp. ♭ Flat. The sharps or flats placed next to the clef are called the Key Signature. They tell where Do is.

The last sharp in the key signature is always on Ti or seven of the major scale.

The last flat in the key signature is always on Fa or four of the major scale.

Vocal Drill.



Ch. Ser. E, pages 1 and 3.

Ex. 19. Ex. 20.



Do, mi - o - do,

Ex. 21.



Ex. 22.



Ex. 23.



Ex. 24.



Ex. 25.

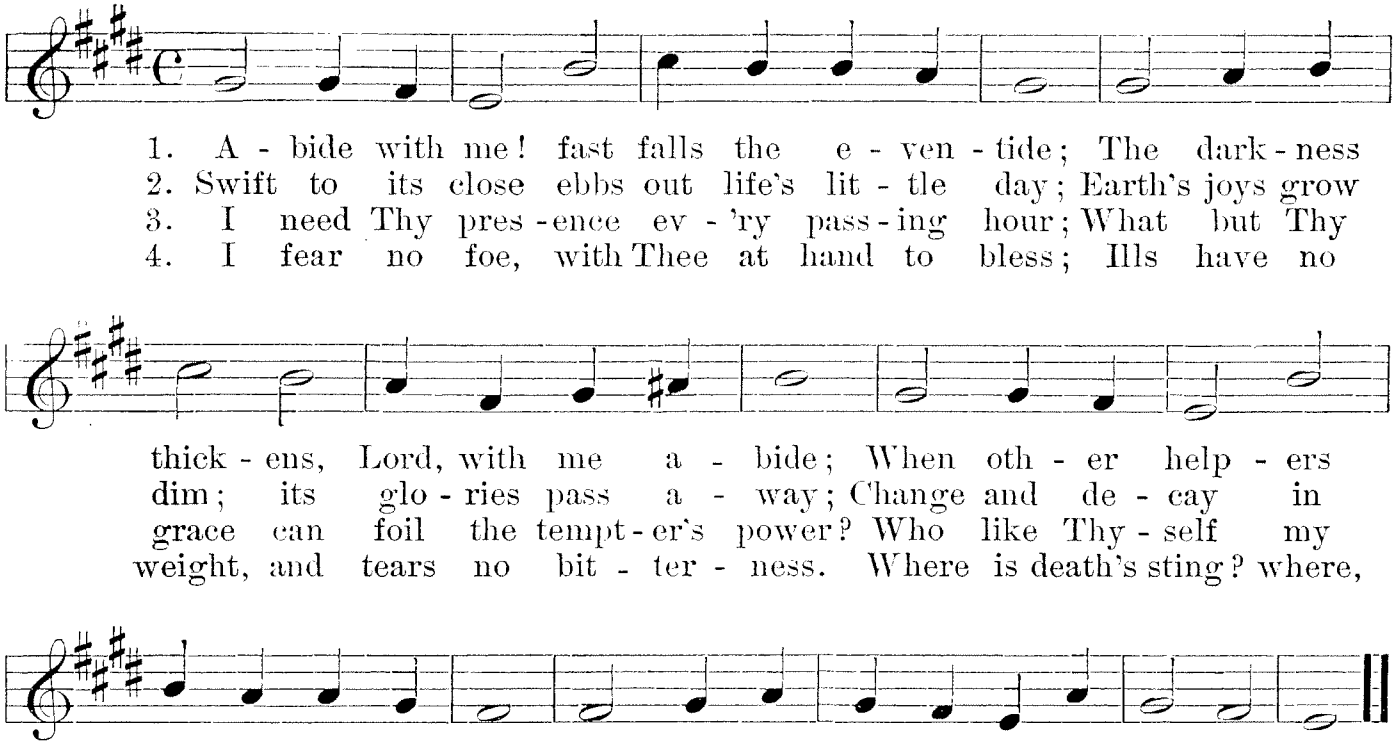


$\frac{4}{4}$ METER SIGNATURE; this means that each full measure contains the value of four quarter notes. 𝄽 HALF REST. 𝅝 WHOLE NOTE. 𝅗𝅥. DOTTED HALF NOTE. The dot increases the value of a note one half. 𝅗𝅥. equals 𝅗𝅥 𝅘𝅥 or 𝅘𝅥 𝅘𝅥 𝅘𝅥

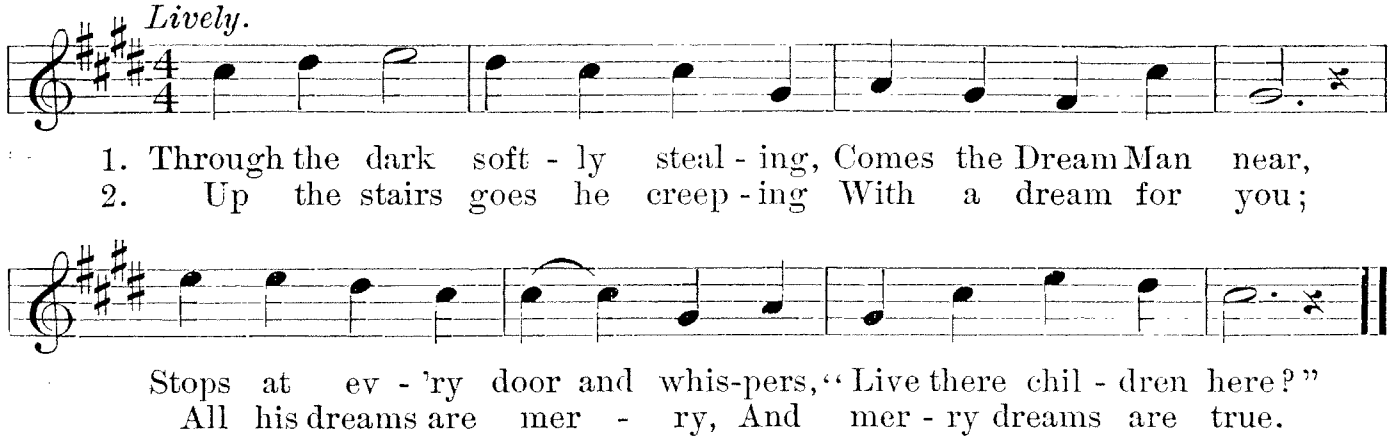
The scale beginning and ending on La is frequently used. This is called the minor scale. The key signature remains unchanged, however, so that it is by noticing the tone effect that we discover that La instead of Do is the keynote or fundamental of the scale. Which of the above are major and which minor exercises?

ABIDE WITH ME.

HENRY FRANCIS LYTE. WILLIAM HENRY MONK.



THE DREAM MAN.



C METER SIGNATURE; this means that there are four beats to a measure.

Ch. Ser. E, pages 1 and 3.

Ex. 26.



Ex. 27.



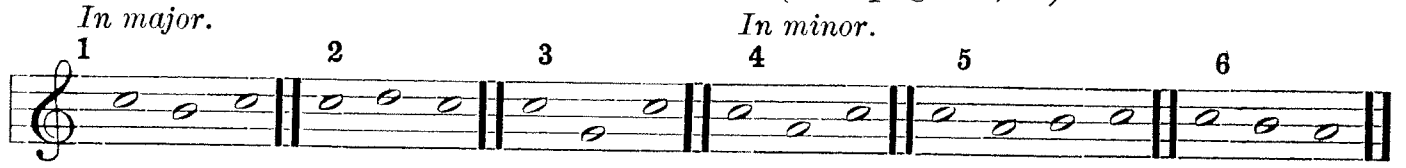
Ex. 28.



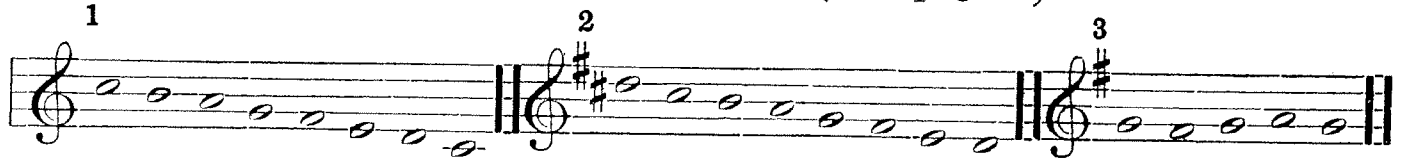
Ex. 29.



Oral Tonal Dictation. (See pages 7, 8.)



Dictation for Writing. (See page 8.)



Oral Metric Dictation. (See pages 8, 9.)

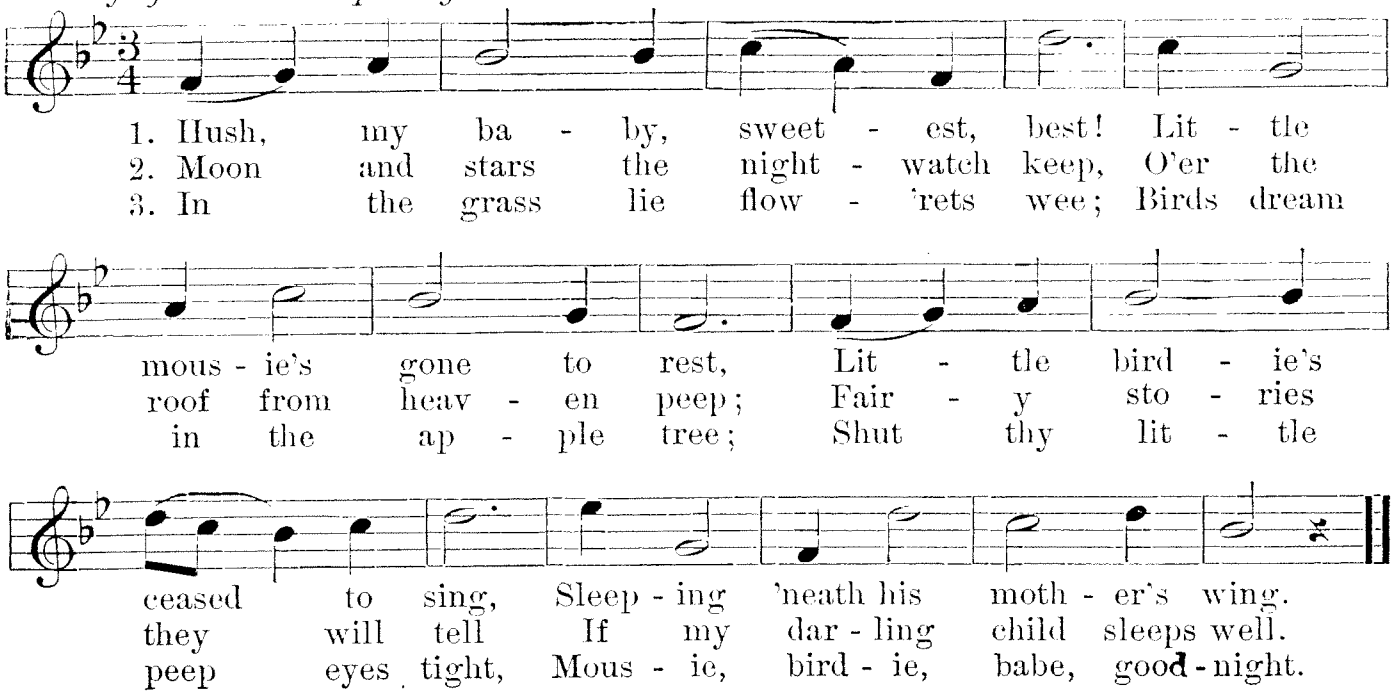


$\frac{3}{4}$ Meter Signature; this means that each full measure contains the value of three quarter notes.

LULLABY.

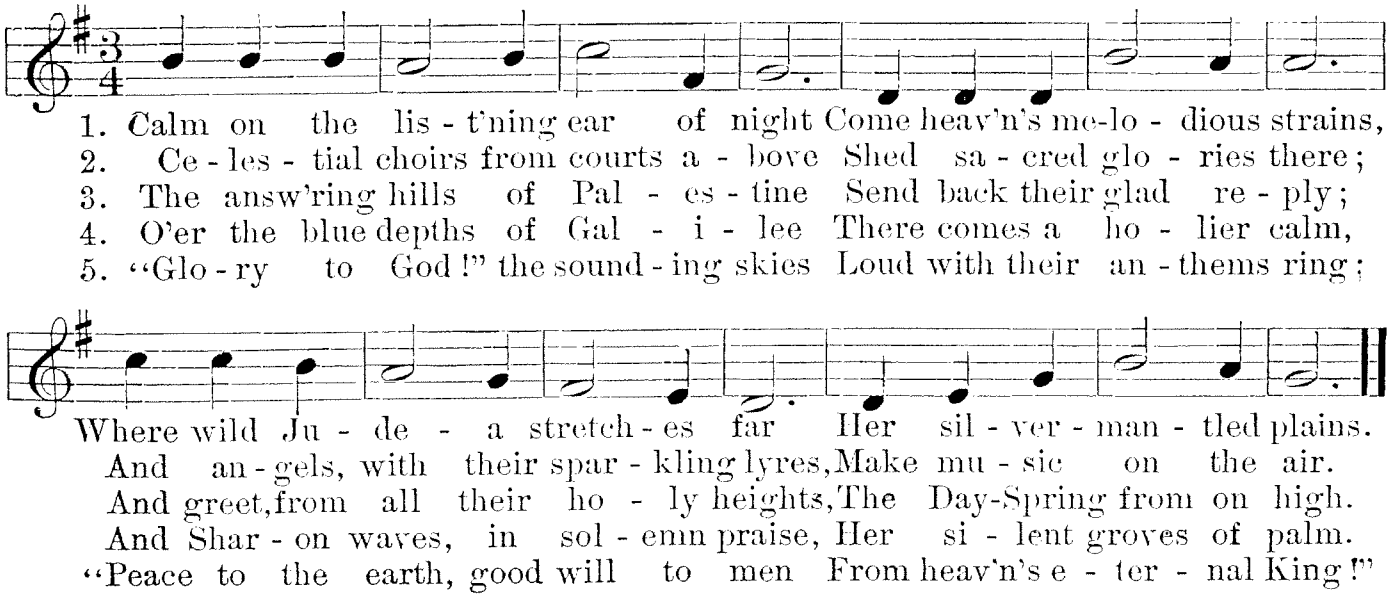
CLAUS GROTH. CAROLINE WINCHERN.

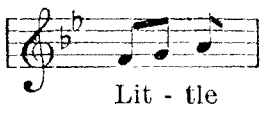
Softly and not too quickly.



CALM ON THE LISTENING EAR OF NIGHT.

E. H. SEARS. J. B. DYKES.

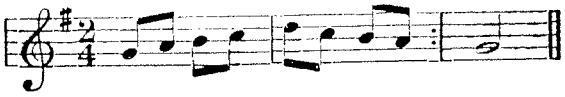


⁀ SLUR. When one syllable is to be sung to more than one note the notes are slurred or tied together, thus:  or 

Lit - tle Lit - tle

Divided Beat.

Vocal Drill.



Ch. Ser. E, pages 2 and 3.

Ex. 30.



Ex. 31.



Ex. 32.



Ex. 33.



Ex. 34.



Ex. 35.



Ex. 36.



Ex. 37.



♪ Eighth Note. ⌐ Eighth Rest. 𝄆 𝄇 Repeat Marks; the matter between the marks is to be sung a second time. In the absence of the first of these marks, repeat from the beginning.

WHEN THE WIND BLOWS.



p, abbreviation of the Italian word *piano*, meaning soft. *f*, *forte*, strong. *ff*, *fortissimo*, very strong. Not only these, but nearly all abbreviations and words indicating the expression of music are from the Italian language. < means increase the tone power. > means decrease the tone power.

Ch. Ser. E, pages 2 and 3.

Ex. 38.



Ex. 39.



Ex. 40.*



Ex. 41.



Ex. 42.



Ex. 43.



Oral Tonal Dictation. (See pages 7, 8.)



Rhythmic Dictation. (See page 10.)

Pupils to distinguish the tones and recognize the rhythm.



*Notice the difference between Ex. 40 and 41. The eighth rest shortens the note before it. The same effect is sometimes indicated by putting dots above or below the notes, thus: ♩ ♩

Chromatic Tones.

The mastery of chromatic tones is gained by practicing the same tone effect in another and already familiar representation. Thus, Fi or sharp 4, when taken from Sol, or 5, may be illustrated by Ti, or 7, when taken from Do, or 8. Thus:



In a similar way, the effect of the sharp, applied to other scale degrees, may be shown:





The following exercise, illustrating chromatics, is easily acquired.

Ex. 44.

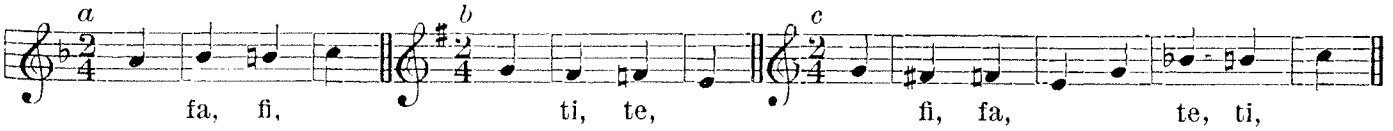


Ex. 45.



♮ NATURAL. A sharp, a flat, or a natural used as above is called an accidental, and the tone indicated is called a chromatic tone. Ex. 45 is similar to the second half of Ex. 44 in effect.

The natural is sometimes called the "cancel" because it cancels the effect of a sharp or a flat used either in the key signature or as an accidental. Thus in *a*, the natural cancels the flat used in the key signature; in *b*, it cancels the sharp used in the key signature; in *c*, the natural cancels both a sharp and a flat used as accidentals.



It will be seen that when the natural cancels a sharp it indicates a lower tone, and that when it cancels a flat it indicates a higher tone.

Chromatic Alterations.

Ch. Ser. E, page 4 ; page 5, Ex. 1, 2.

Ex. 46. **Ex. 47.** **Ex. 48.** **Ex. 49.**



Do, ti, do. Sol, fi, sol. Do, ti, do. Mi, ri, mi.

Ex. 50.



Do, ti, do, re, di, re, mi, ri, mi, fa, mi, fa, sol, fi, sol, la, si, la, sol, sol, do.

Ex. 51.



Ex. 52.



Ex. 53.



SOW IN THE MORN THY SEED.

Round in two parts. J. S.



Sow in the morn thy seed; At eve hold not thy hand; To

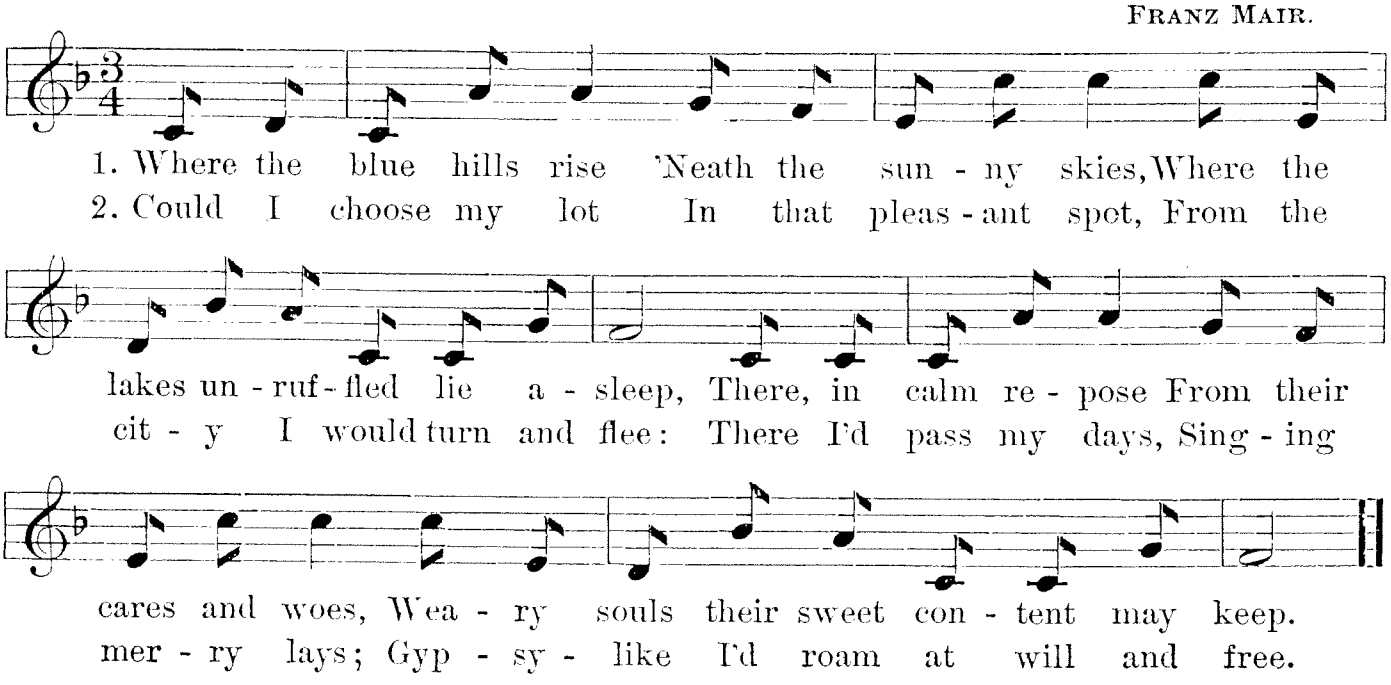
D.C.

doubt and fear give thou no heed, Broad-cast it o'er the land.

* When the voices of the first part reach the point marked with the asterisk, the voices of the second part begin at the beginning. *D.C.*, *Da Capo*, return to the beginning.

WHERE THE BLUE HILLS RISE.

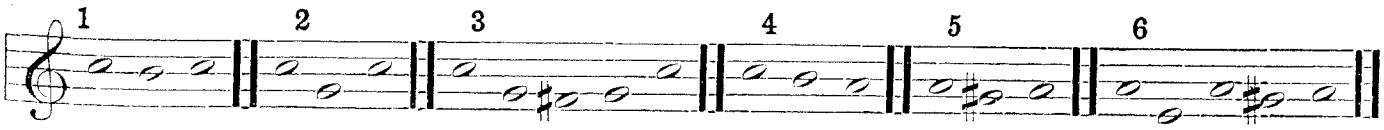
FRANZ MAIR.



A SPINNING SONG.



Oral Tonal Dictation.



The Key Signature (see page 13) shows us where Do is. Do is here the key tone.

Rhythm.

The preceding exercises and songs contain the various common metric forms with slight rhythmic variations. That is, while the various kinds of measure are illustrated, the variety of note values within the measure is very limited. The following exercises are intended to refresh the pupil's memory of the rhythmic figures already studied, and to prepare for new developments.

Development of a Rhythm.



1 and 2 lead to 3; 4 and 5, to 6. The three figures to be fixed by this exercise are 1, 3, and 6. These have been previously presented, but it is still necessary to call attention to the analysis, and to continue the daily drill.

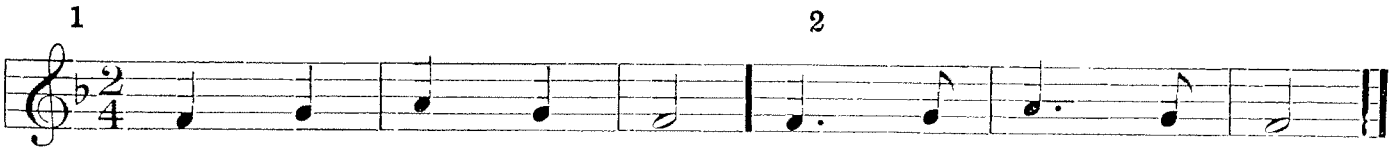
If the children are allowed to move one finger slightly for each beat, the teacher can tell whether the idea is gained or not. For this purpose the pupil should have the right hand on the desk, palm down. To show the beat he should press the finger down and hold it while the tones for one beat are sung, then raise it and press it down again quickly for the next beat. The beating should make no noise. Notice that in this method of beating we count down beats only.

The ability to interpret rhythms quickly and accurately depends almost entirely upon the amount and kind of practice that is given. That is, rapidity of reading does not depend upon the reason or on slow processes of thought, but upon quickness of perception based upon a knowledge of the figures as wholes. The analysis of a rhythm, then, is merely an aid to its first interpretation, and incidentally a means of establishing a principle by which new rhythmic figures may be correctly interpreted, preparatory to memorizing.

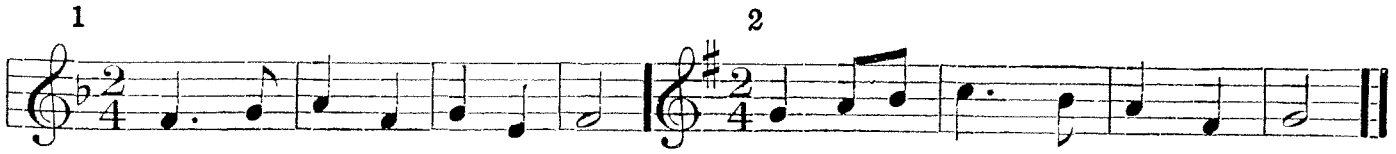
The rhythmic drill is best conducted from Chart Series E, where the various forms or figures are analyzed, and then arranged in order for drill. The study of the chart, therefore, is an all-important matter, and should form a part of each lesson. If the chart is wanting, the analysis and the various figures should be copied upon the board, either from this book or from the reduced edition of the charts.

Having gained the power to interpret the rhythm at the sight of the representation, the next step should be to gain the power to recognize the rhythm when heard and to represent it correctly in notes on the staff. (Rhythmic dictation, page 10.)

In this work (1) the teacher may sing the rhythms and ask the pupils to tell which of the forms they hear, or (2) she may place the figures on the blackboard and sing them in varying order and ask the children to tell which she sings, thus: —



As soon as two figures are easily distinguished, others may be added. The work should also progress from the writing of single figures, to the expression of little phrases which consist of a combination of several figures, thus: —



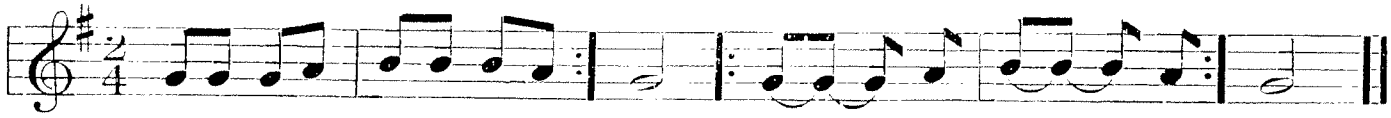
Unevenly Divided Measure.

Vocal Drill.

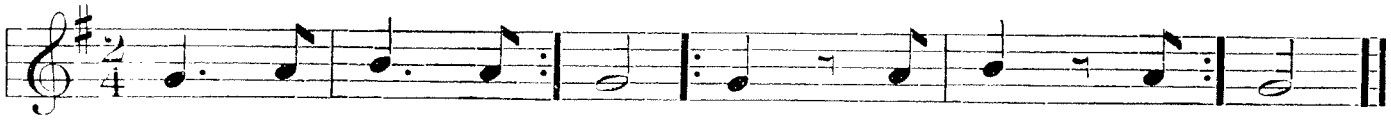


Ch. Ser. E, page 7.

Ex. 54.



Ex. 55.



Ex. 56.



Ch. Ser. E, page 7, Ex. 2.

Ex. 57.



Ch. Ser. E, page 1, Ex. 3*a*, *b*, and Ex. 4.

Ex. 58.

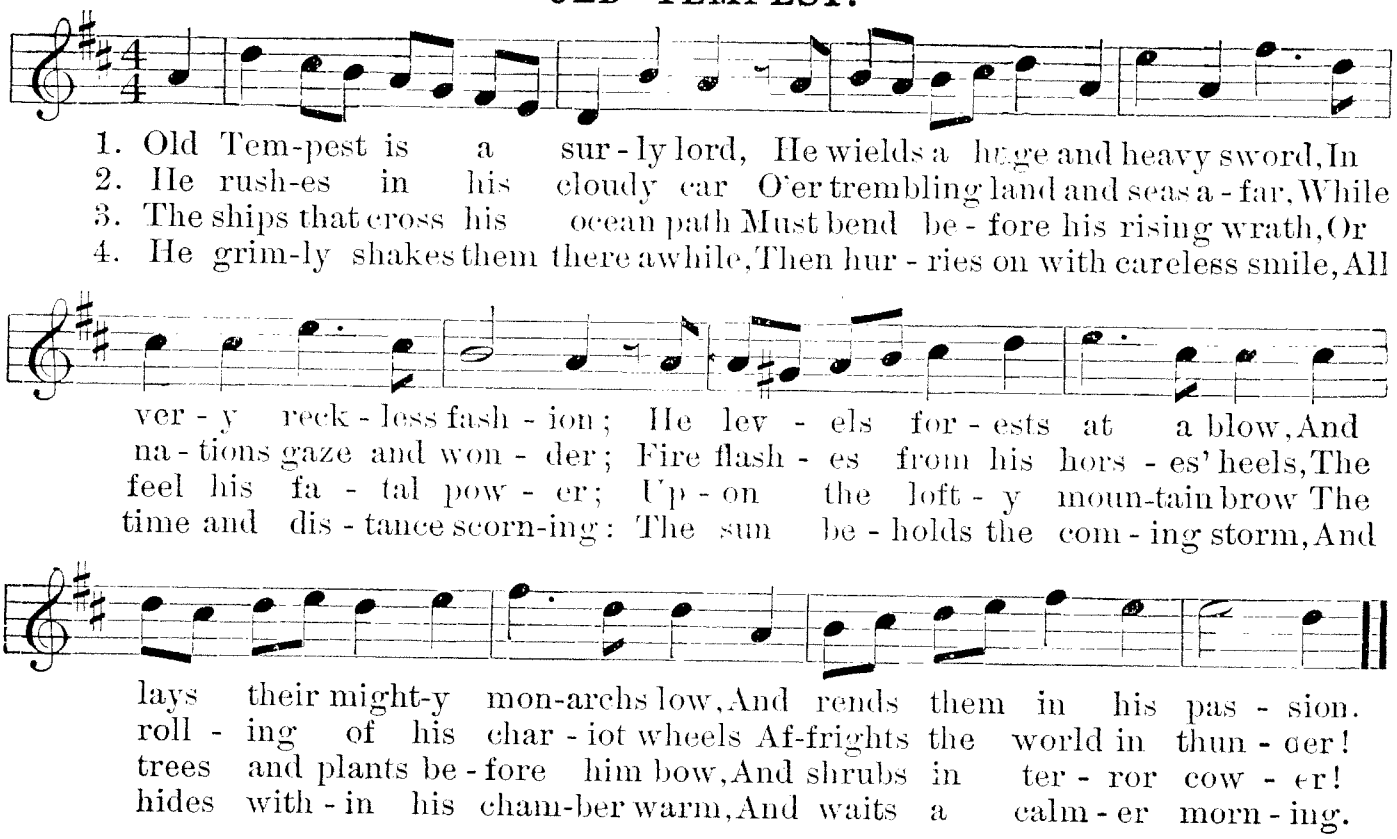


Rhythmic Dictation. (See page 10.)

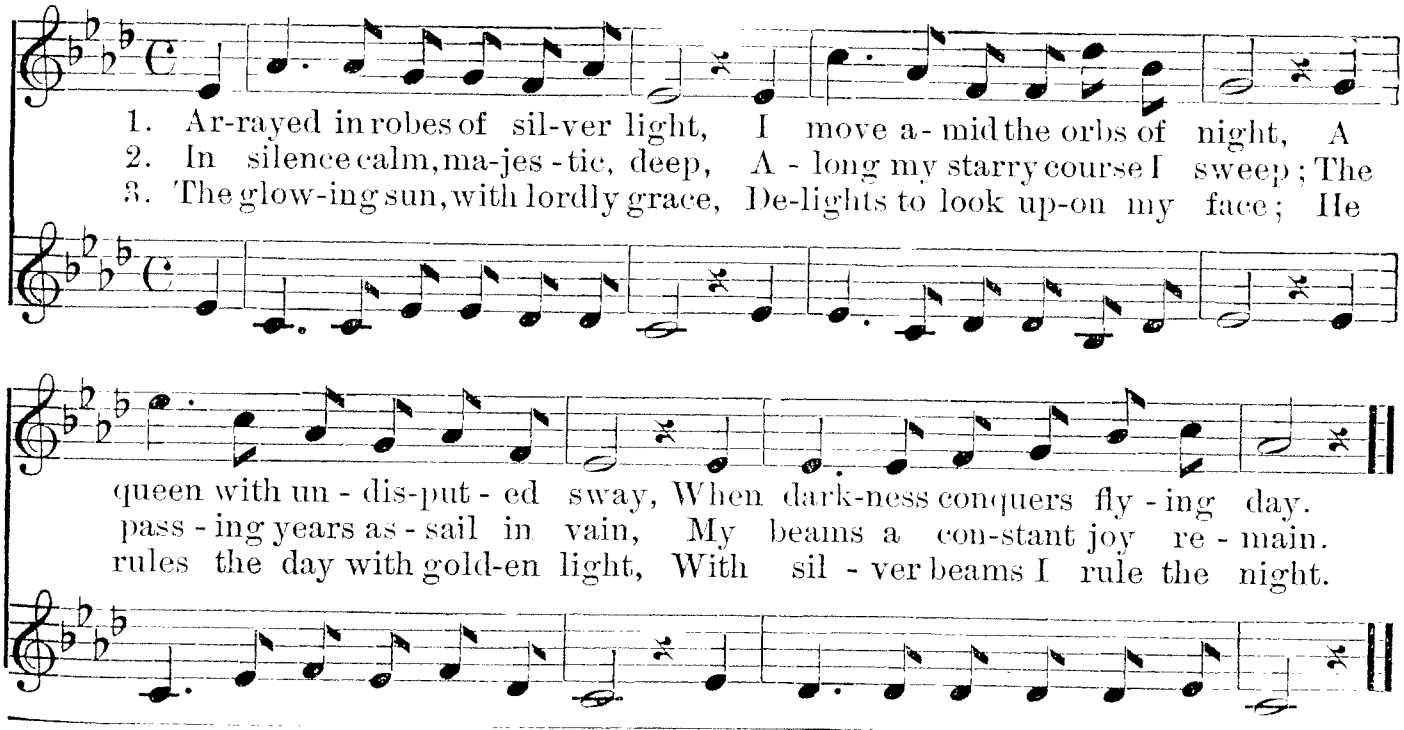
1 **2** **3**



OLD TEMPEST.



THE MOON.



Each line and space of the staff is called a degree. The scale occupies eight staff degrees.

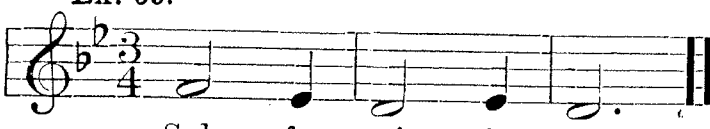
Study of Flat Seven.

Vocal Drill.



Ch. Ser. E, page 6.

Ex. 59.



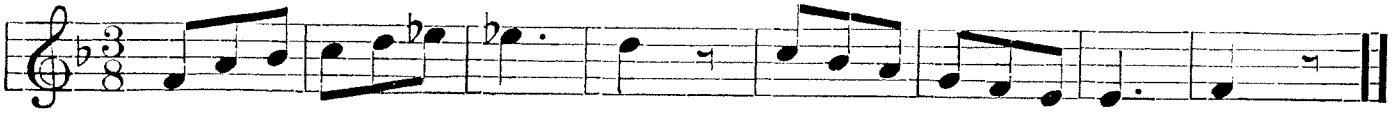
Ex. 60.



Ex. 61.



Ex. 62.



MORNING PRAYER.

CARL REINECKE (arr.).

Slowly.

p

1. Great God in Heaven, Who by my bed Thy faith - ful watch did keep; And night's best bless-ings o'er me shed, Sweet rest and balm - y sleep;
2. I thank Thee, Lord and Fa - ther mild, And all Thine an - gels too, And pray Thee still to help Thy child Thy ho - ly will to do.



> means accent.

Ex. 63.



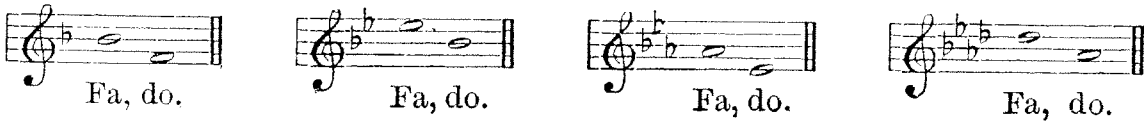
Ex. 64. Ch. Ser. E, page 1.



Ex. 65.



— Whole Rest. Either sharps or flats may be used for the Key Signature. If flats are used, the one farthest to the right is on Fa or four of the scale.



THE GOLDEN BOAT SONG.

Ch. Ser. E, Page 9, Ex. 2.

Mrs. Ormiston Chant. Mrs. Ormiston Chant.



Ex. 66.



Minor.

From the beginning of the course the exercises and songs imply a knowledge of tone relation which enables the singer to go from tone to tone in any order, producing minor as well as major effects indifferently, for it is the effect which is produced upon the ear to which we call attention rather than to the scientific explanation of how the effect is produced. Hence we have referred to the major scale as the scale from Do, and to the minor scale as the scale from La. The pupil experiences no more difficulty with the minor than with the major scale, but certain chromatic tones entering into minor formations must be studied not simply as chromatic tones, but as tones belonging in the minor scale. Thus, sharp five or Si must become so familiar as a scale tone that one can take it from any other tone of the scale as readily as one takes Do or Sol.



As these scales have the same key signature (three flats) the minor scale is said to be the relative minor of E♭ major, and since La is on C we call it the scale of C minor.

Study of Sharp Five or Si.

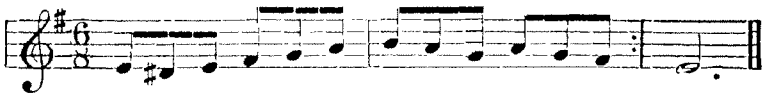






Minor.

Vocal Drill.



Ch. Ser. E, page 1.

Ex. 73.



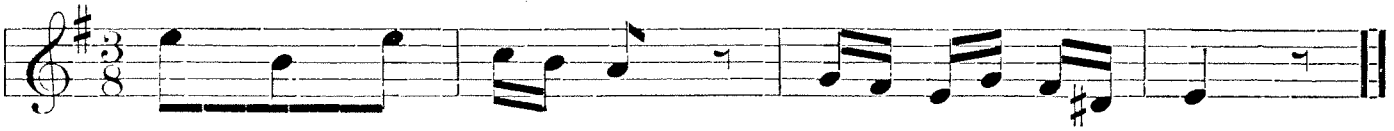
Ex. 74.



Ex. 75.



Ex. 76.



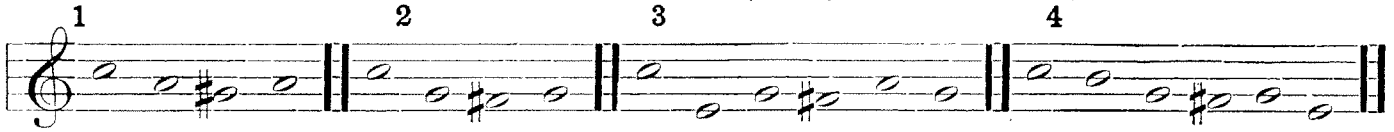
Ex. 77.



Ex. 78.



Oral Tonal Dictation. (See pages 7 and 8.)



Rhythmic Dictation. (See page 10.)



Ex. 79.

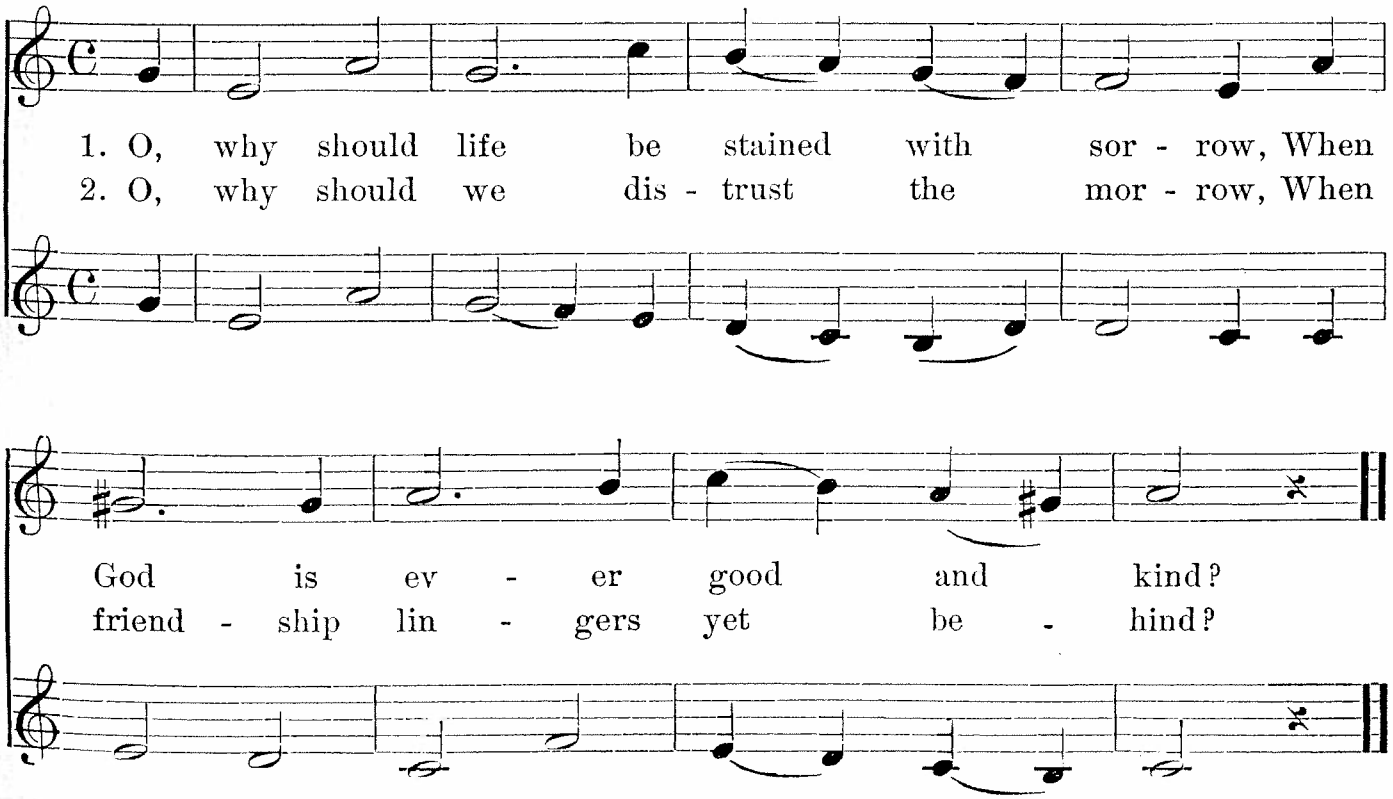


Ex. 80.



O, WHY SHOULD LIFE?

A. MÜHLING.



The Unevenly Divided Measure.

Ch. Ser. E, page 7.

Ex. 81.



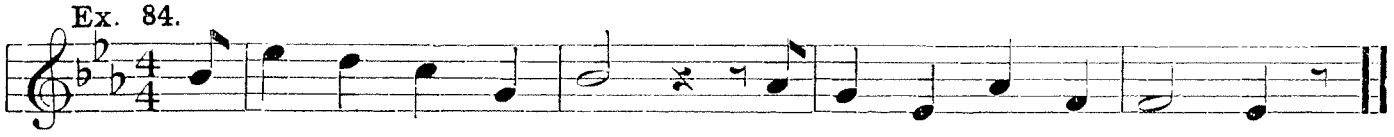
Ex. 82.



Ex. 83.



Ex. 84.



MORNING SONG.



The first note in Ex. 84 is called a catch note. Exercises opening with the catch note should cause no difficulty. The tone represented by the catch note should be sung without counting; beating should begin with the first tone in the first full measure.

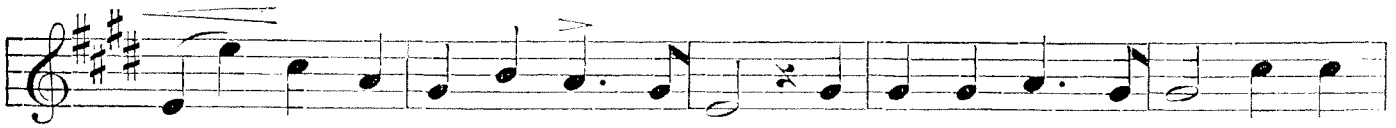
FAREWELL TO THE BIRDS.

Ch. Ser. E, page 7.

FRANZ ABT.



1. The summer days are o - ver, And autumn swiftly flies; Cold winter's drawing
2. The birds that sang so sweetly Prepare to take their way To climes where golden



near us, And dark-er grow the skies. The fields are green no lon - ger, All
sun-shine Now sheds its cheer-ing ray. Farewell, dear birds that leave us, Bright,



gaunt and bare the trees, Whilst thro' the drear-y for-est Loud moans the stormy
hap-py days to you! Come back with spring and give us Your dul - cet songs a -



breeze, Whilst thro' the drear-y for - est Loud moans the stormy breeze.
new, Come back with spring and give us Your dul-cet songs a-new.

Ex. 85.



Ex. 86.



× DOUBLE SHARP.

Chromatic Study.

Vocal Drill.



Ch. Ser. E, pages 5 and 7.

Ex. 87.



Ex. 88.

Ex. 89.

Ex. 90.

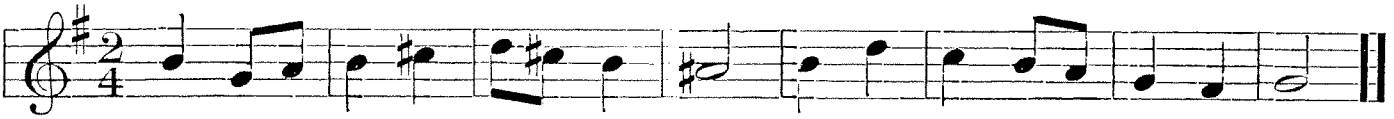


Ex. 91.

Ex. 92.



Ex. 93.



Ex. 94.

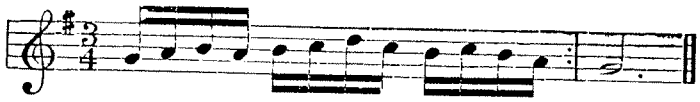


Ex. 95.



Practice upon the type exercise at the top of the page should be continued until the effect of the chromatic is firmly fixed. The introduction of chromatic tones sometimes causes a loss of feeling for the original key.

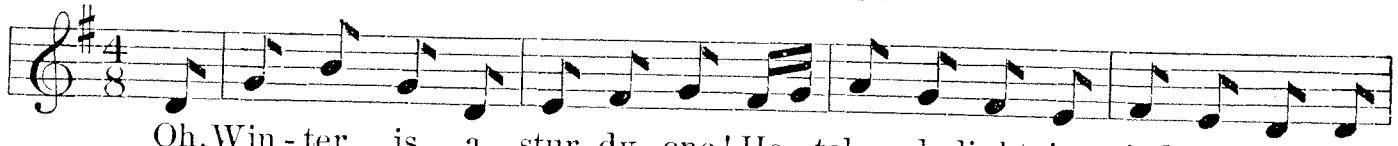
Vocal Drill.

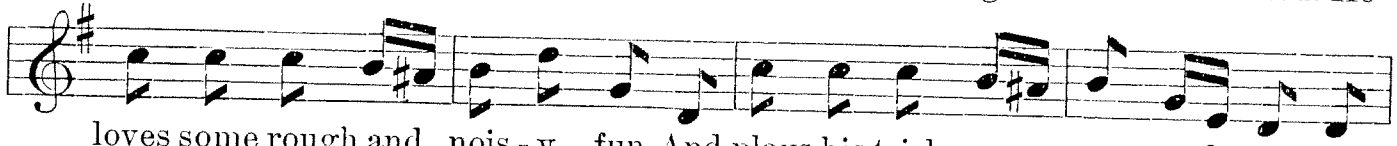


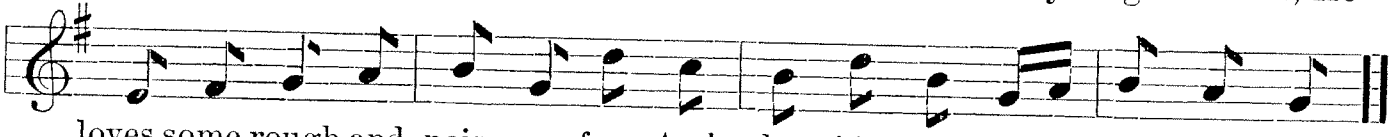
Ex. 96.



A WINTER SONG.







Ex. 97.



Ex. 98.



Ex. 99.

Ex. 100.



Ex. 101.

Ex. 102.



The vocal drill should be taken from various pitches; see page 7.

Exercises 100, 101, 102 show how rhythms develop. The rest in Ex. 102 simply takes the place of the dot.

Minor.

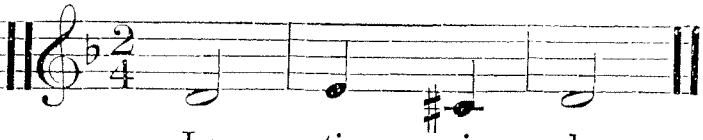
Ch. Ser. E, page 1.

Ex. 103.



Do, re, ti, do.

Ex. 104.



La, ti, si, la.

Ex. 105.



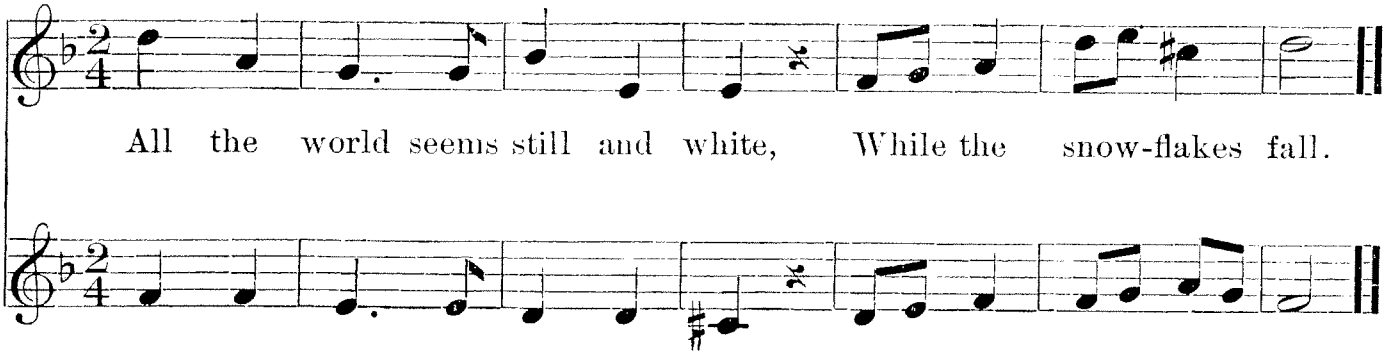
Ex. 106.



Ex. 107.



Ex. 108.



All the world seems still and white, While the snow-flakes fall.

Ex. 109.



PEACEFUL SLUMB'RING ON THE OCEAN.

STEPHEN STORACE.

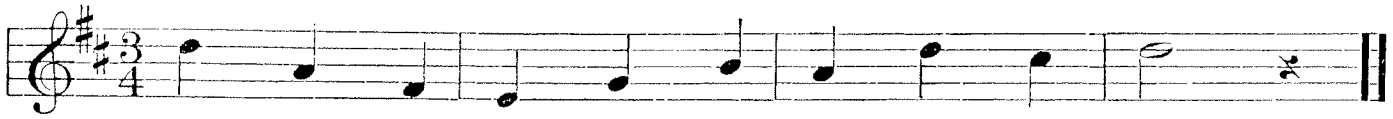


pp, *pianissimo*, very softly. *Cres.*, *crescendo*, increase the tone power, like <. *Dim.*, *diminuendo*, decrease the tone power, like >.

Rhythm.

Ch. Ser. E, pages 1 and 7.

Ex. 110.



Ex. 111.



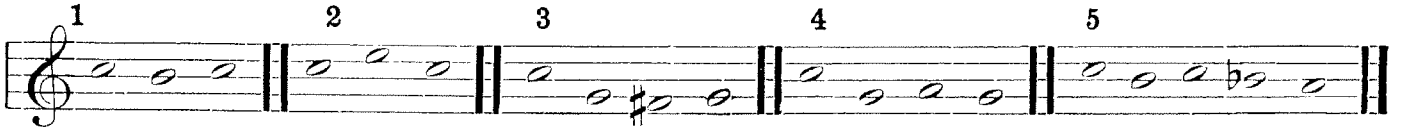
Ex. 112.



Ex. 113.



Oral Tonal Dictation. (See pages 7 and 8.)



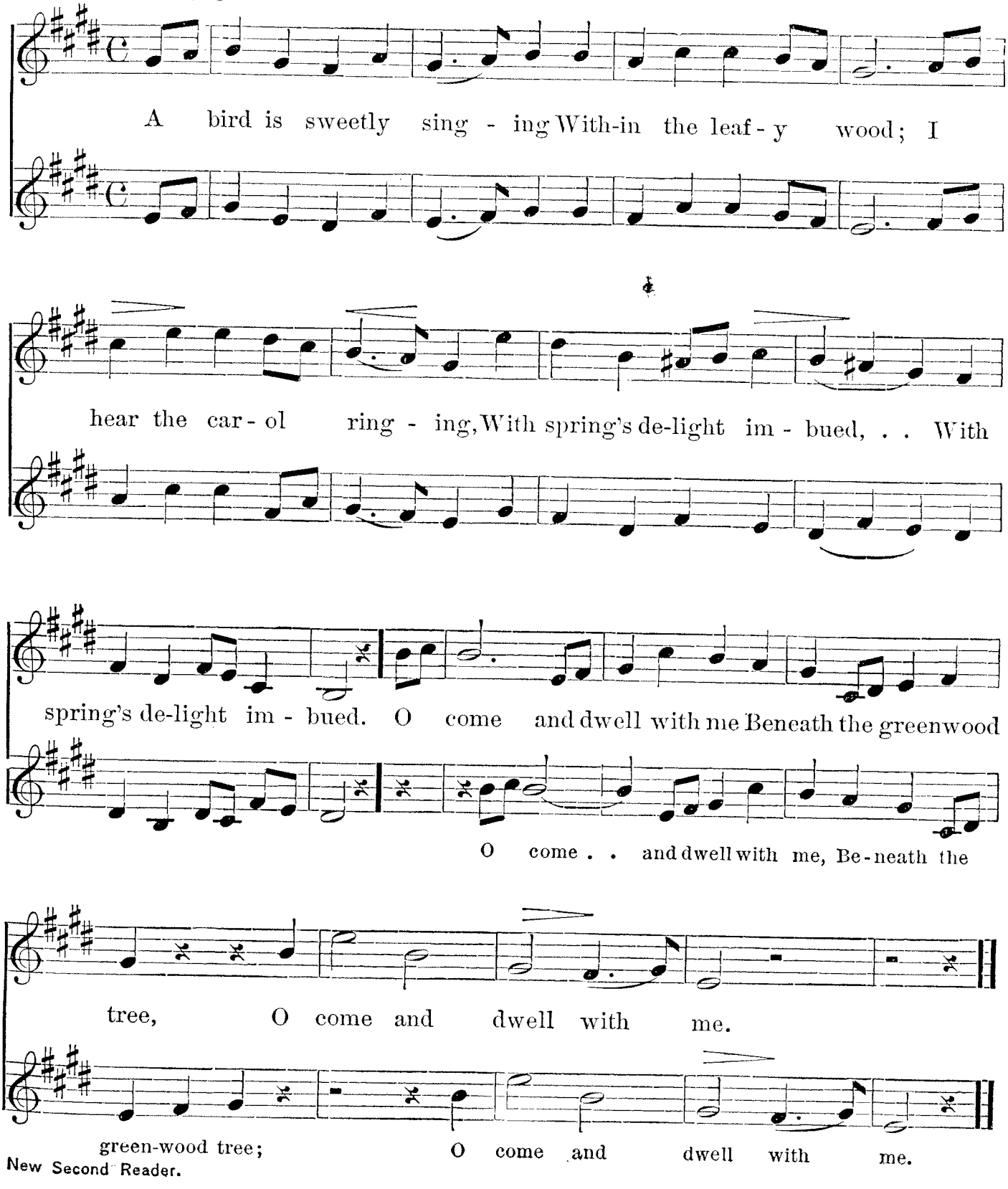
Written Tonal Dictation. (See page 8.)



A BIRD IS SWEETLY SINGING.

Ch. Ser. E, page 5.

FRANZ VON HOLSTEIN.



Study of Flat Seven.

Ch. Ser. E, page 6.

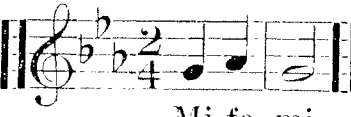
Ex. 114.



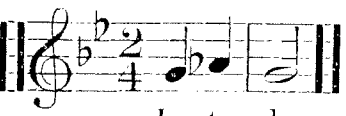
Ex. 115.



Ex. 116.



Ex. 117.



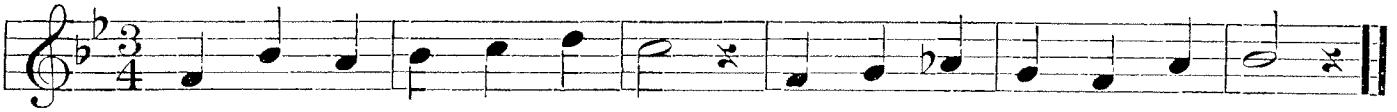
Ex. 118.



Ex. 119.



Ex. 120.



Ex. 121.



Ex. 122.



Ex. 123.



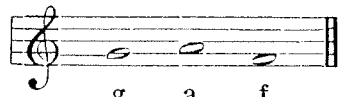
Ex. 124.



Ex. 125.



The staff degree on which the G Clef turns is always lettered g.

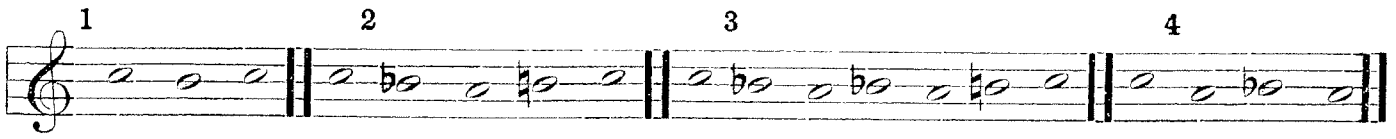


The next degree above is lettered a, the next above that b, and so on; while the next below g is f, the next below that is e, and so on.

THE BOBOLINK.



Oral Tonal Dictation. (See pages 7 and 8.)



Written Rhythmic Dictation.

Write the above melody, *The Bobolink*, from hearing.

Minor with Sharp Five.

Ch. Ser. E, page 1.

Ex. 126.

Ex. 127.



Do, sol, fi - o - do, La, si,

Ex. 128.

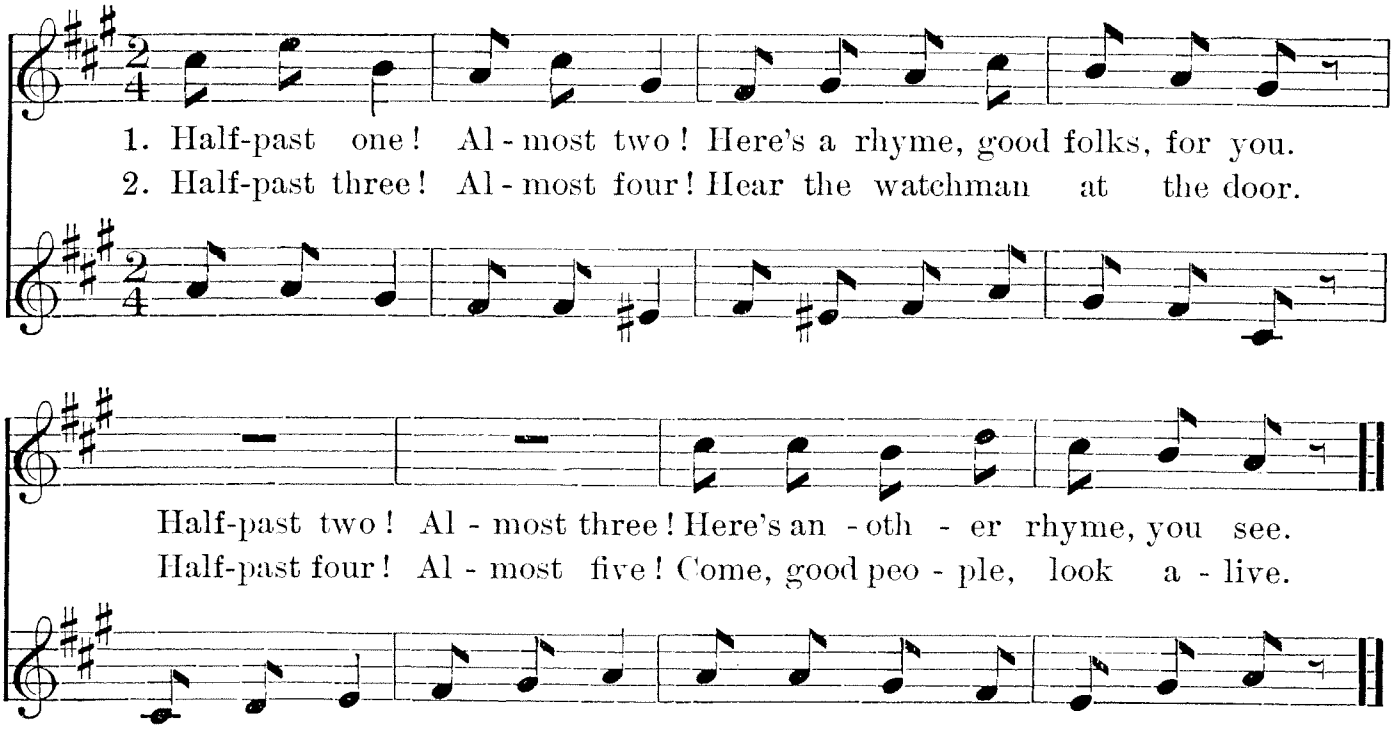
Ex. 129.



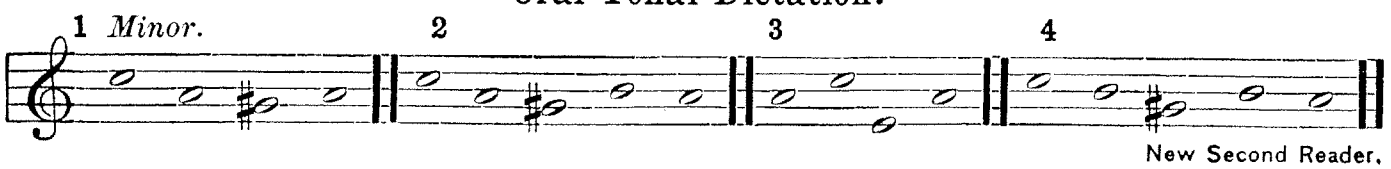
Ex. 130.



THE WATCHMAN.



Oral Tonal Dictation.

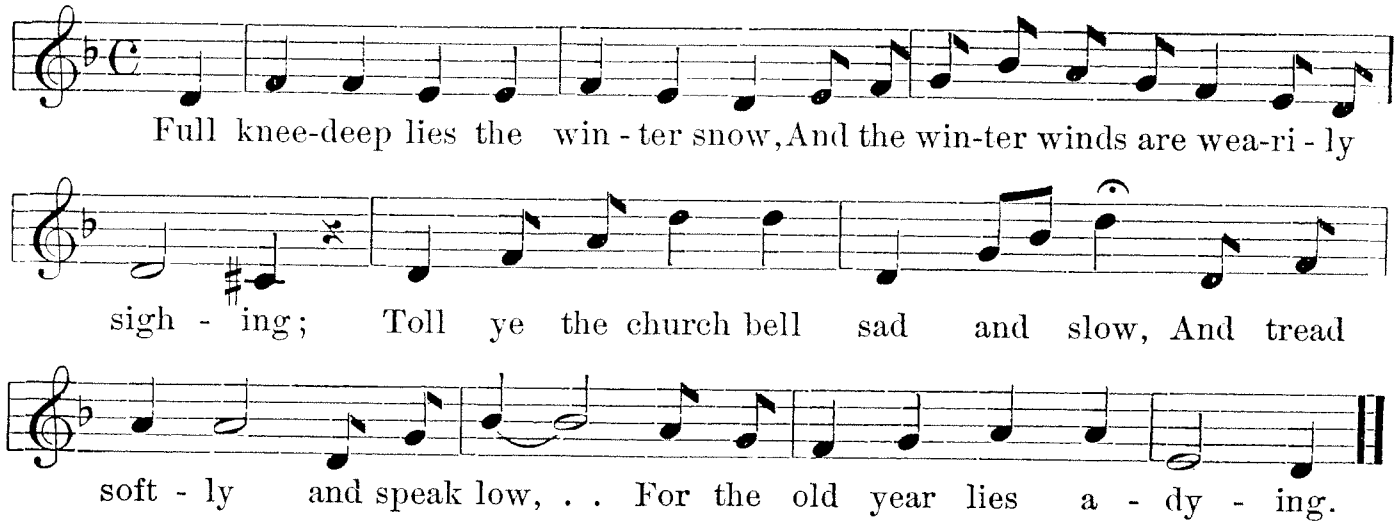


Ex. 131.



THE WINTER SNOW.

ALFRED, LORD TENNYSON.



Ex. 132.



Ch. Ser. E, page 9.

Rhythm.

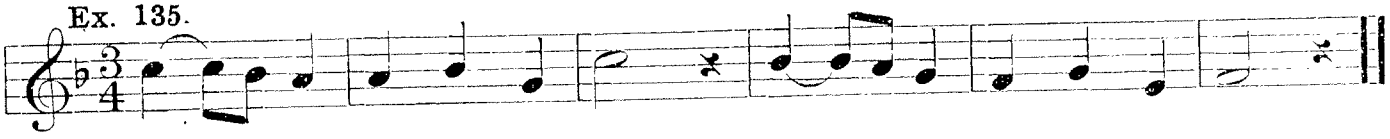
Ex. 133.



Ex. 134.



Ex. 135.



Ex. 136.



Ex. 137.



The effect of the different meters should be brought out by a strict regard for the accents. In all the meters the principal accent falls on the first beat of the measure, and in four and six part measure a secondary accent falls on the third and fourth beats respectively. The correct effect of four part measure can be secured by alternately pronouncing com' pro mis' ing, and counting: — "com' pro mis' ing, — one', two, three', four."

New Second Reader.

Chromatics Continued.

The successions of tones Mi, Fa, Fi, Sol; Sol, Fi, Fa, Mi; Do, Ti, Te, La; and La, Li, Ti, Do, represent what are known as progressions by minor seconds. The mastery of these combinations is a comparatively easy matter if right method is pursued in presenting them for study. A glance at the type exercise on page 21 will show how the matter may be taken up, but it will certainly be found that the tendency of the pupil is to fall below the correct pitches in descending successions, and to rise above the correct pitches ascending, hence it is necessary to fix well the first and last tones before attempting the succession; thus if Sol, Fi, Fa, Mi are under consideration, the point of departure, Sol, and the destination, Mi, should first be fixed: —



Dwell upon each division of the exercise until it is sung perfectly.

With the ascending successions pursue a similar course; thus, to teach Mi, Fa, Fi, Sol, sing: —



The general principle governing the perception of chromatic tones which progress immediately to a scale tone consists in keeping in mind the scale tone to which the progression tends and attaching the chromatic tone to it. For example, the successions Mi, Fi, Sol, and Re, Fi, Sol, and Do, Fi, Sol, are equally simple when Fi, Sol are considered as a connected effect, so that we sing not Do, Fi, Sol with equal stress on each tone, but Do, Fi-Sol, having in mind Do, Sol, with Fi connected with the Sol and not with the Do.

Drill from the chart is very important in connection with this work.

Ex. 138.



Ex. 139.



Progression by Minor Seconds.

Practice the four exercises that follow, separately. When they are familiar sing them as one exercise.

Ch. Ser. E, page 11.

Ex. 140.



Ex. 141.



Ex. 142.



Ex. 143.



Ex. 144.



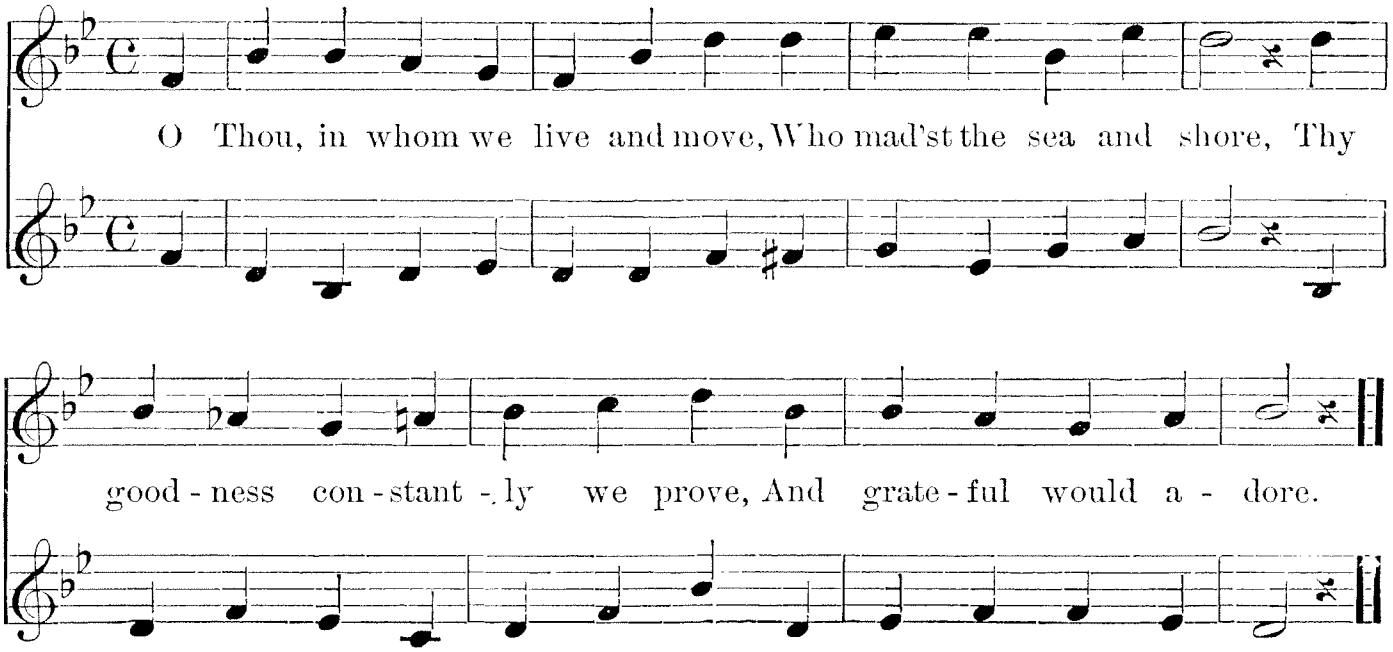
Ex. 145.



A PRAYER.

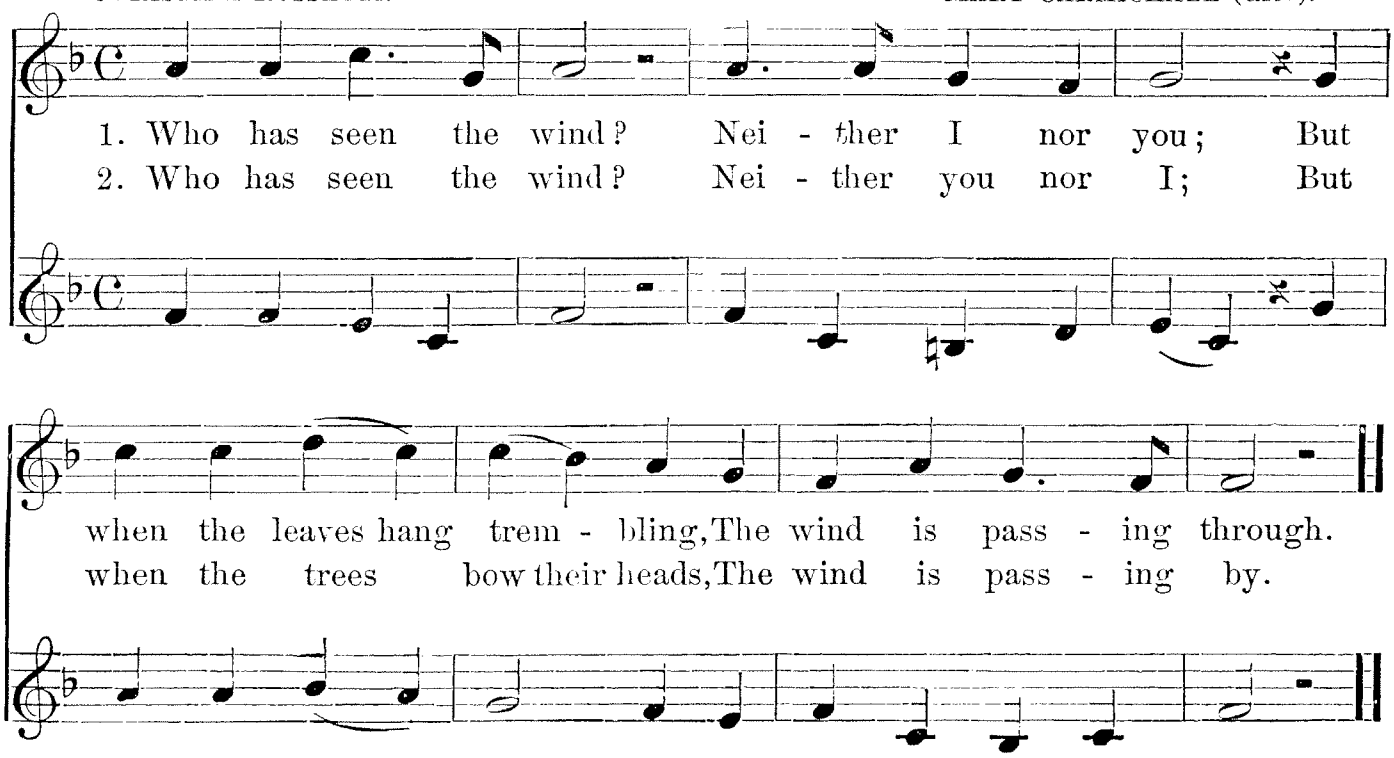
Ch. Ser. E, page 11, Ex. 1*b*.

ROBERT BURNS.



THE WIND.

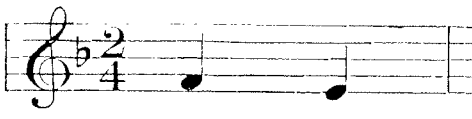
CHRISTINA ROSSETTI. MARY CARMICHAEL (arr.).



Ch. Ser. E, page 1.

Minor.

Ex. 146.



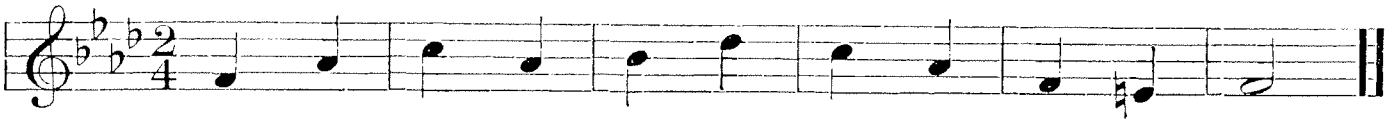
Ex. 147.



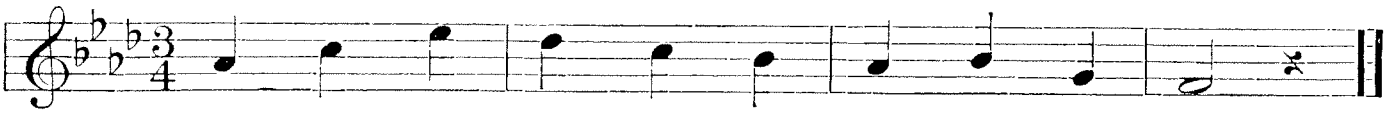
Ex. 148.



Ex. 149.



Ex. 150.



Ex. 151.



Ex. 152.



The Triplet.



In the above exercise three eighth notes are given the time indicated for two. Triplets, as they are called, vary considerably from the simple form here given. Some of the more common variations of this figure are the following:

1. The first two notes of the triplet occur on the same staff degree and are combined into one:



2. This effect may also be represented thus:



3. The same figure differently arranged gives this:

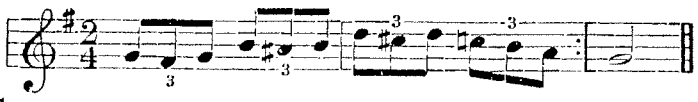


4. Still another common figure is produced by prolonging the first tone of the triplet (indicated by the dot) and making the second tone correspondingly short, thus:



Study of Triplets.

Vocal Drill.



Ch. Ser. E, page 11.

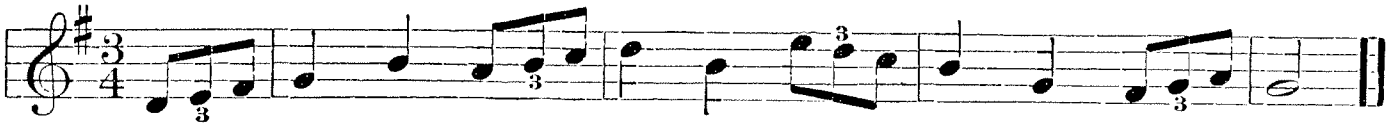
Ex. 153.



Ex. 154.



Ex. 155.



Ex. 156.



Ex. 157.



Ex. 158.



Rhythmic Dictation.



TO THE NIGHTINGALE.

CARL REINECKE.



Ex. 159.



Allegretto, in a lively, cheerful manner.

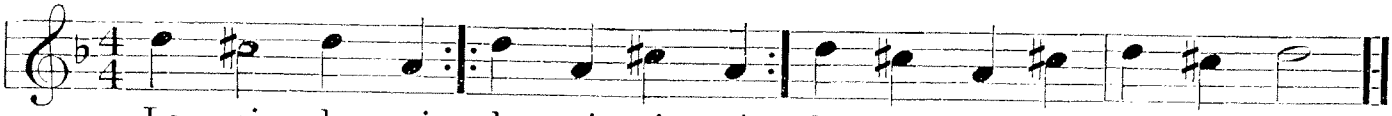
Minor with Sharp Five.

Vocal Drill.

Major. *Minor.*



Ex. 160. Ch. Ser. E, page 1.



La, si, la, mi, la, mi, si, mi, la, si, mi, si, la, si, la.

Key to Ex. 160.



Do, ti, do, sol, do, sol, ti, sol, do, ti, sol, ti, do, ti, do.

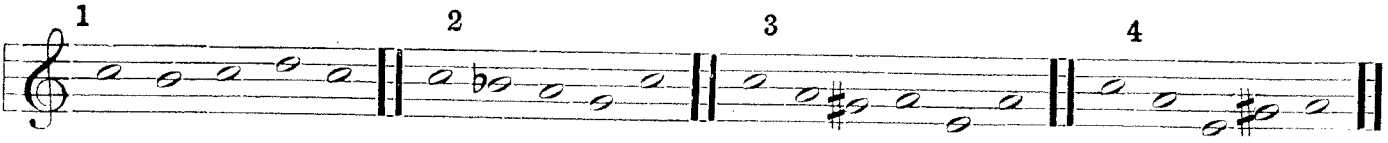
Ex. 161.



Ex. 162.



Oral Tonal Dictation.



The sharp five or Si of the minor scale is not strictly a chromatic tone, as it belongs in the scale. (See Ch. Ser. E, page 1, Ex. 3, 4, 5, and 6.) When the ear is thoroughly familiar with the effect of the minor scale, this tone becomes a necessity to the ear, and it will be sung as freely by children as any other tone of the scale. Sing the above exercises till they are entirely familiar.

Ex. 163.

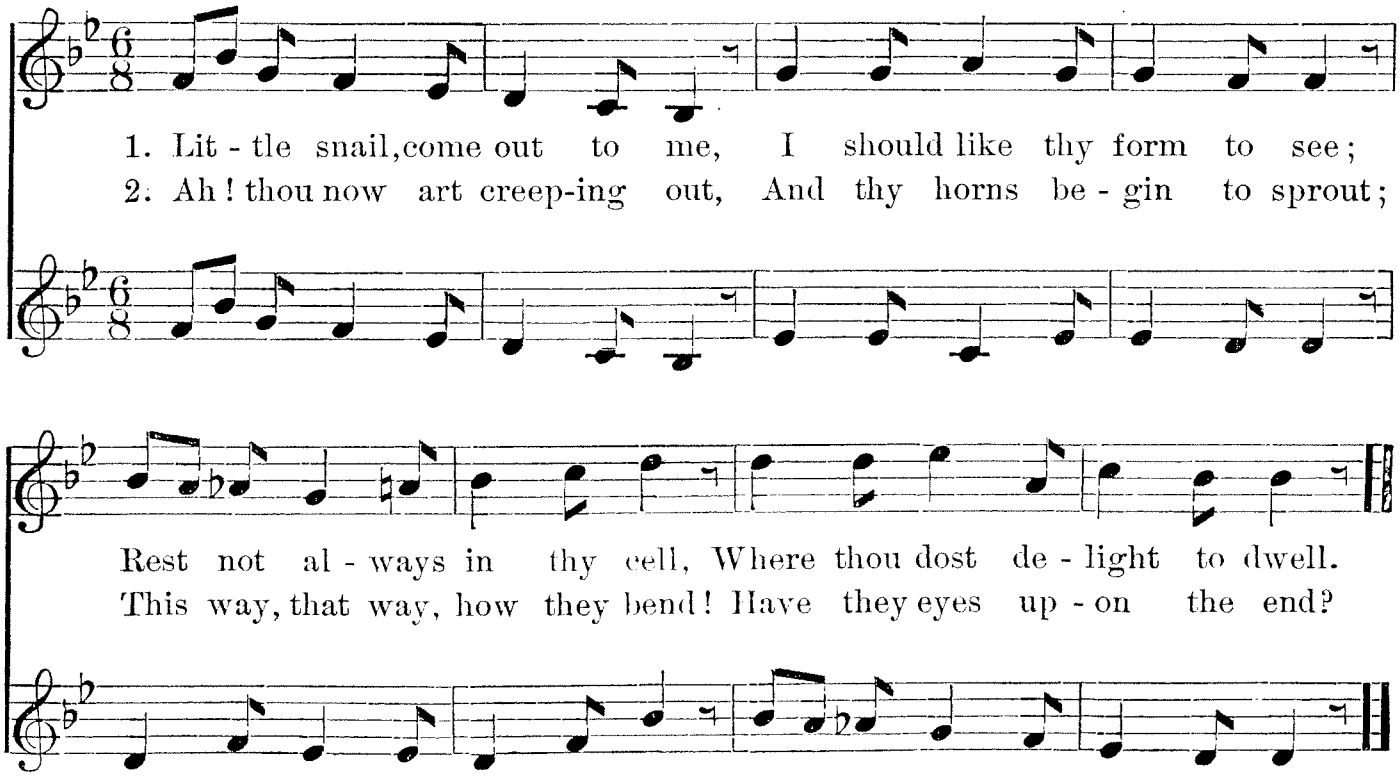


Ex. 164.



LITTLE SNAIL.

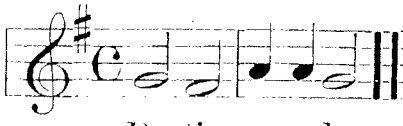
A. J. FOXWELL.



Minor with Sharp Five.

Ch. Ser. E, page 1.

Ex. 165.



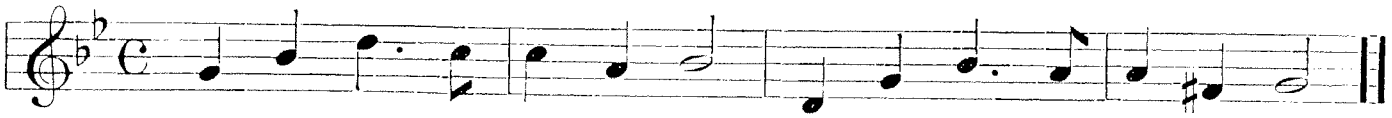
Ex. 166.



Ex. 167.



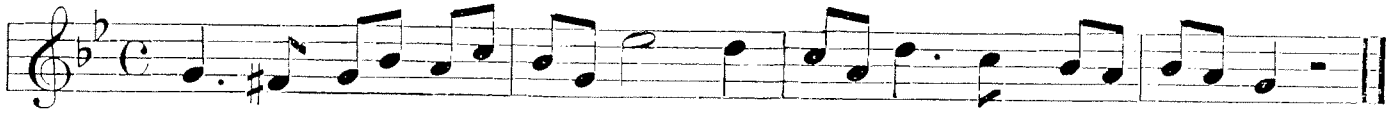
Ex. 168.



Ex. 169.



Ex. 170.



Ex. 171.



Ex. 172.



Ex. 173.



Ex. 174.

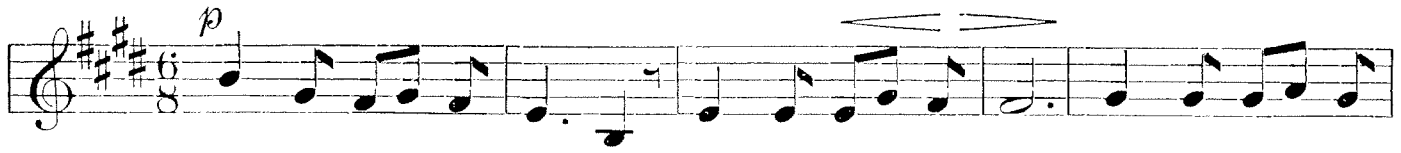


Ex. 175.



EVENING HYMN.

FRANZ ABT.

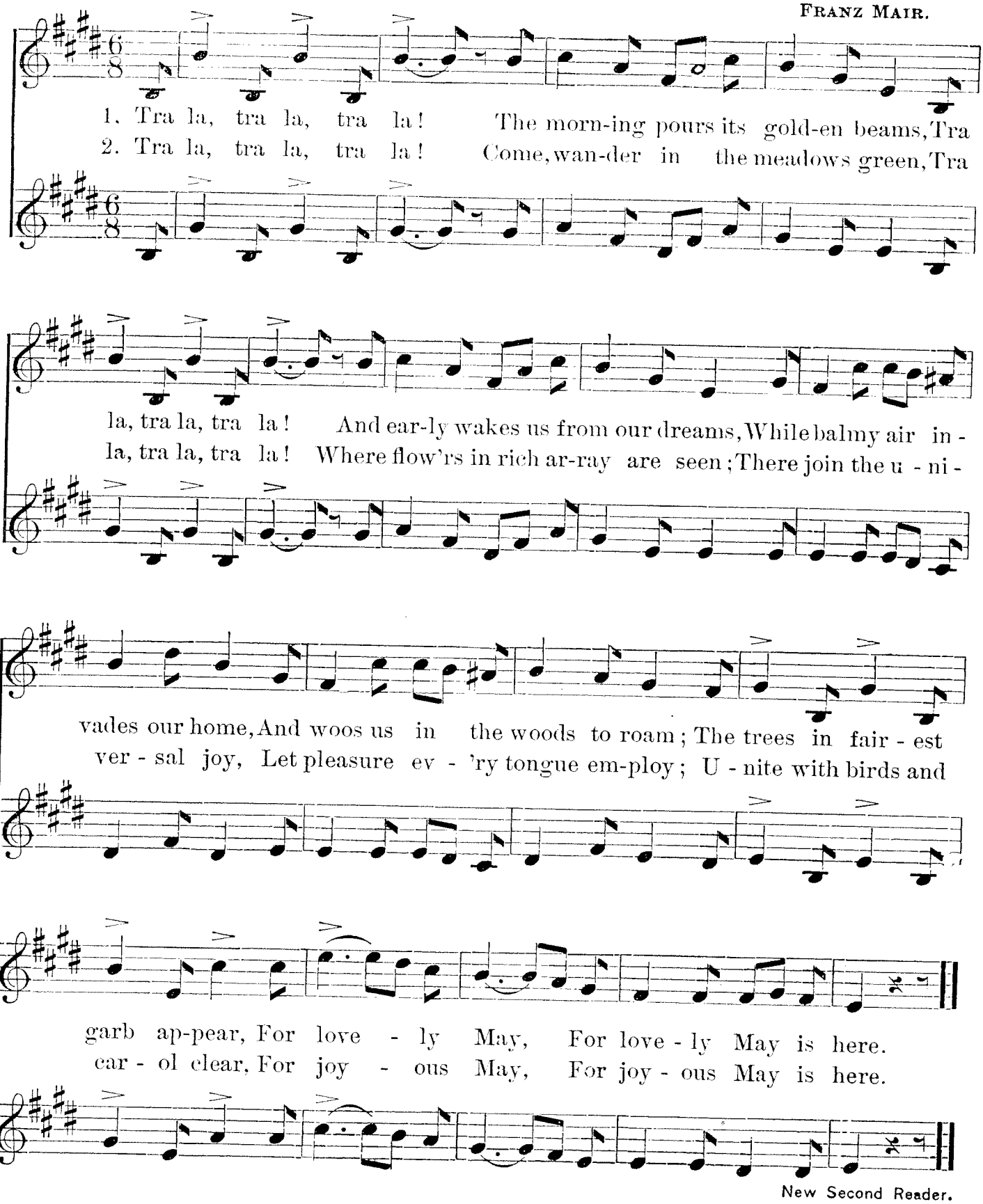


1. Even-ing spreads her mantle O - ver lake and lea; Now, while all is si-lent, Let me tran-quil be! Heed my childish sor-row, Fa-ther, hear my prayer; All my faith re - pos - es In thy heav'n-ly care!
2. When the night de - scend-eth O - ver all the land, Tran-quil is my spir - it, Rest-ing in Thy hand. Thou wilt keep me, guarded, Thou wilt hear my

mf, *mezzo forte*, moderately strong.

MAY.

FRANZ MAIR.



Study of Rhythm.

Ch. Ser. E, page 9.

Ex. 176.



Ex. 177.



Ex. 178.



Ex. 179.



Ex. 180.



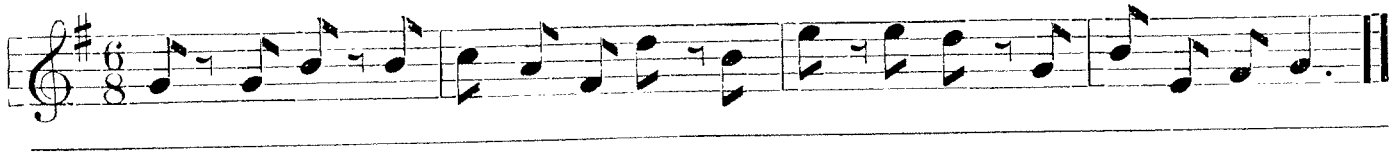
Ex. 181.



Ex. 182.



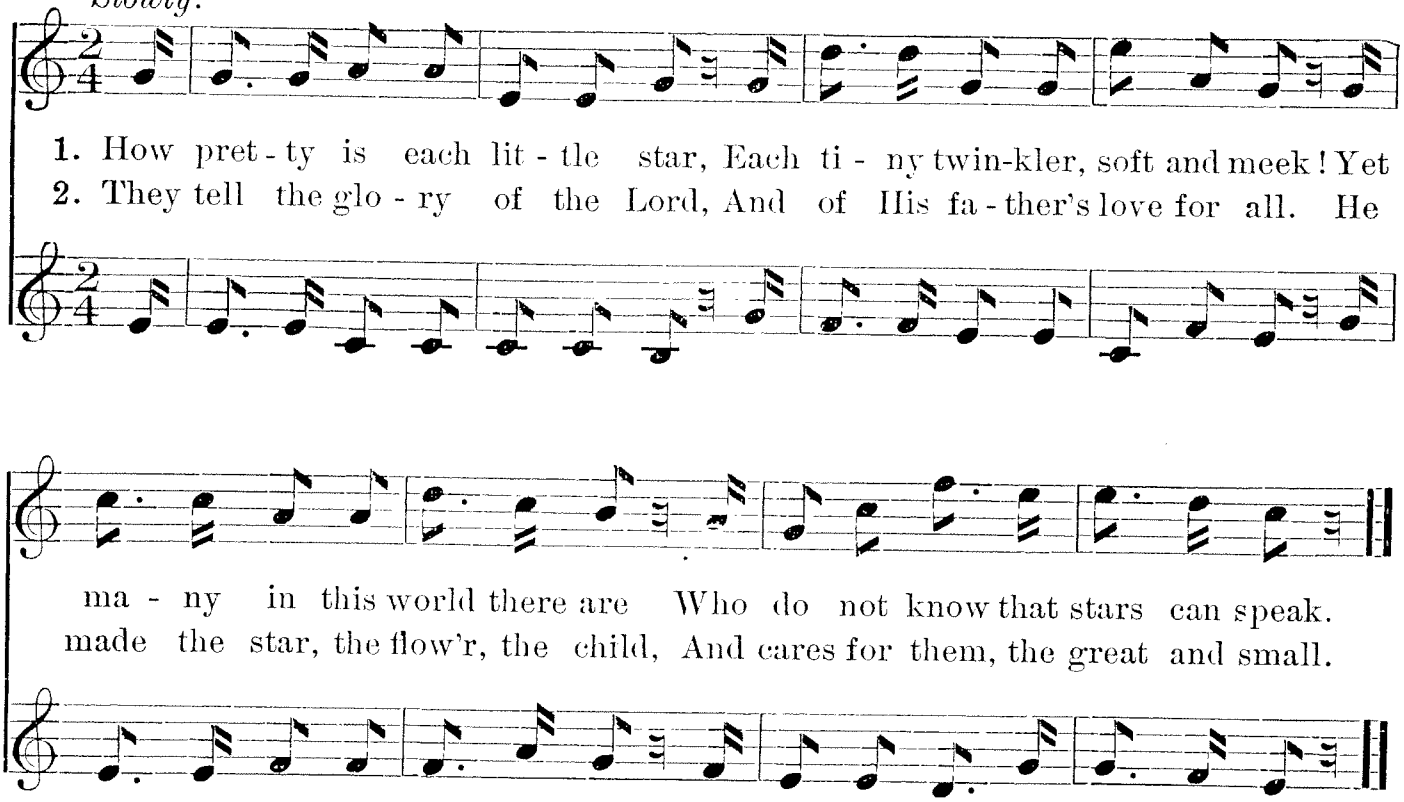
Ex. 183.



The above drill exercises should be sung at first with three beats to a measure, but when the movement is mastered one beat to a measure should be given. When correctly sung in that manner they lead directly to six-eight meter and give the pupil power to sing six-eight meter readily, giving but two beats to each measure.

THE STARS.

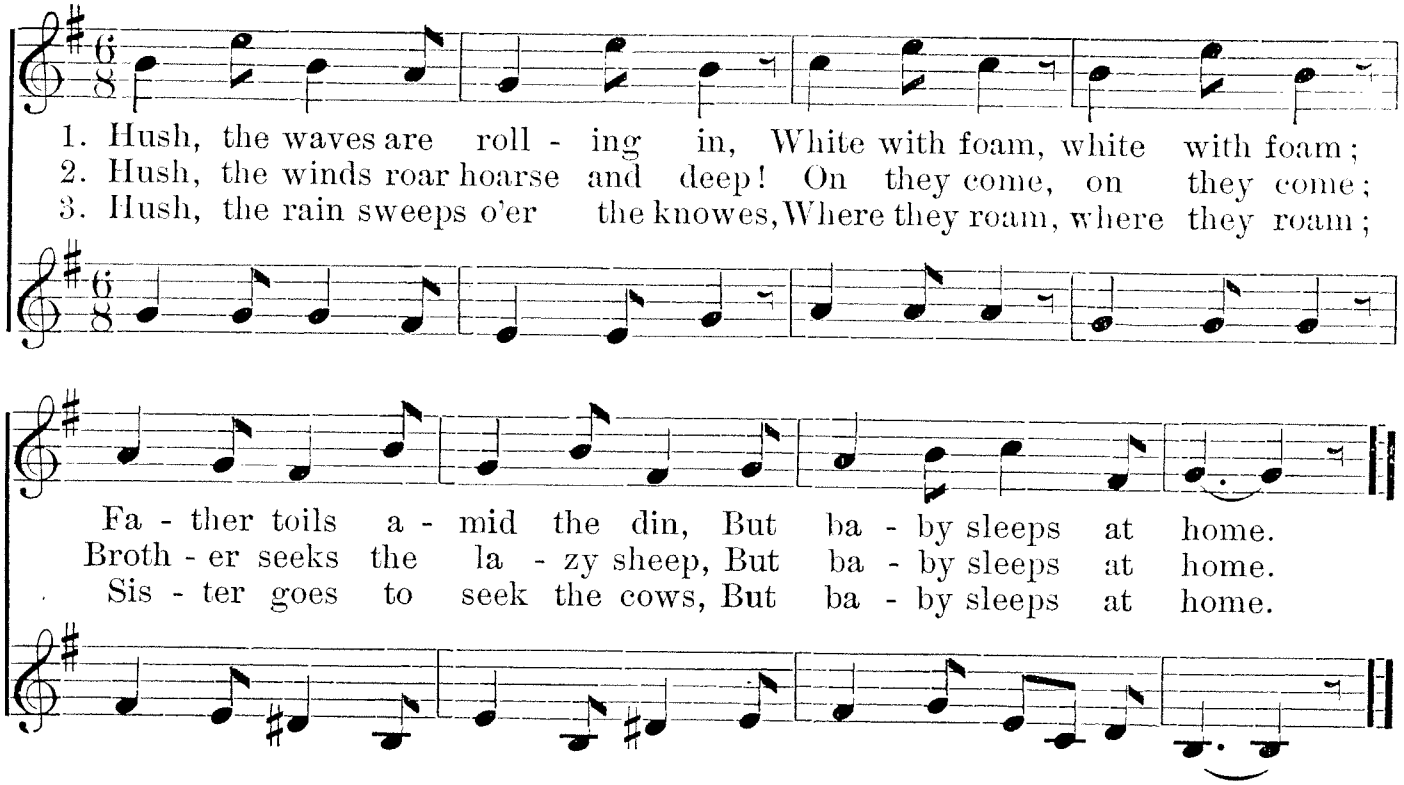
Slowly.



Ex. 184.

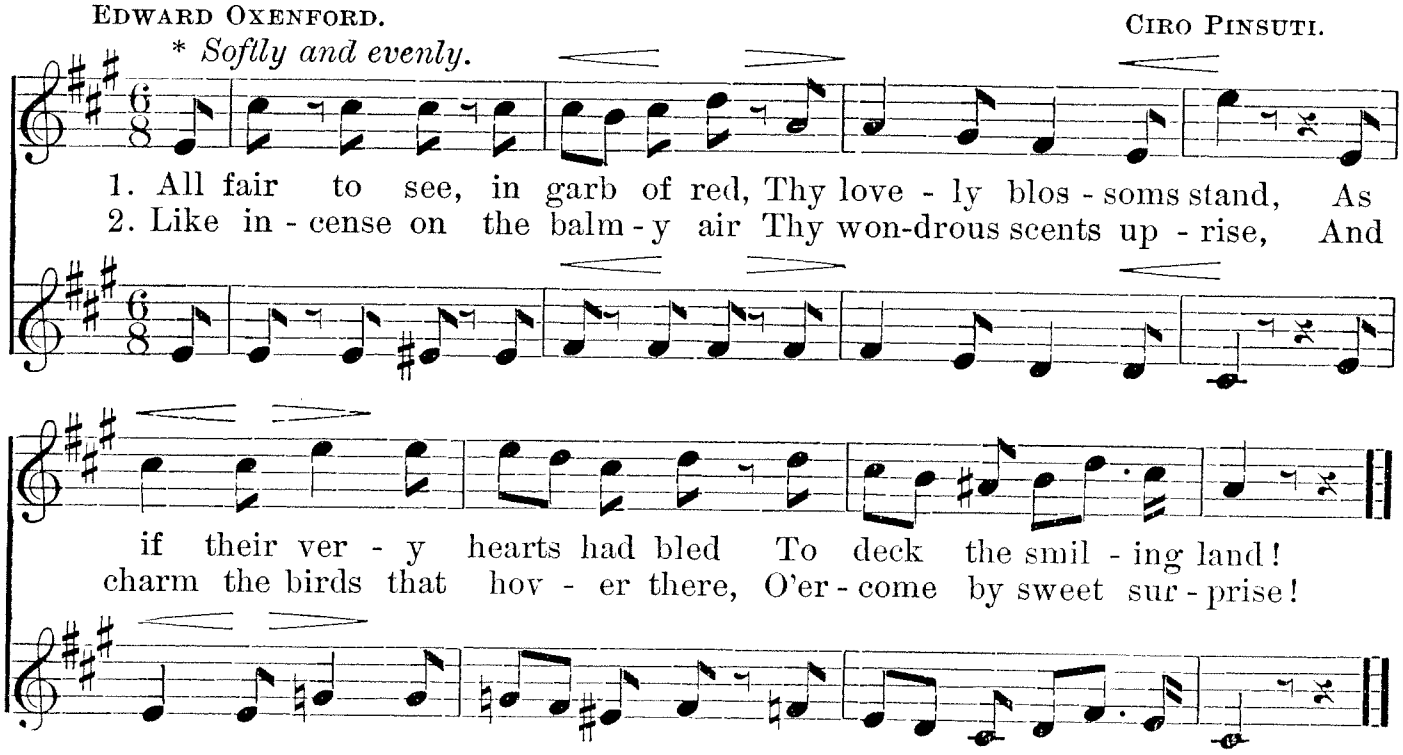


A CRADLE SONG.



THE CARNATION.

EDWARD OXENFORD. CIRO PINSUTI.

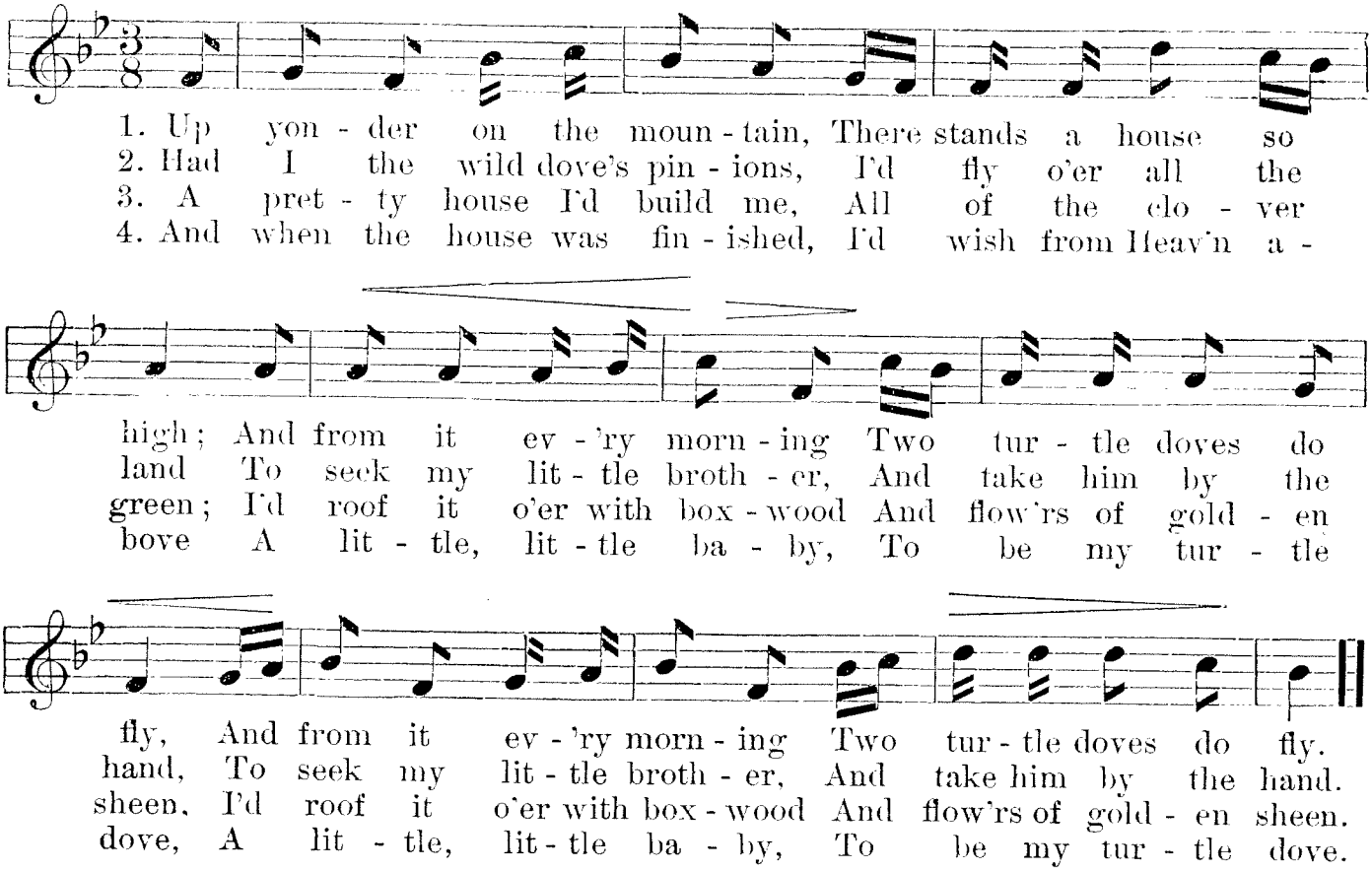


* For chromatic study for this song, see Ch. Ser. E, page 11, all.
Give but two beats to the measure.

UP YONDER ON THE MOUNTAIN.

Ch. Ser. E, page 9, Ex. 2.

CARL REINECKE.



Ex. 185.

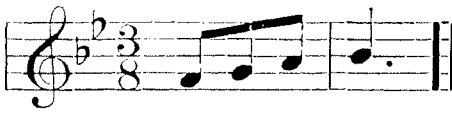


Ex. 186.



Chromatics.

Ex. 187.



Sol, la, ti, do.

Ex. 188.



Re, mi, fi, sol.

Ex. 189.



Do, ti, la, sol, do.

Ex. 190.



Sol, fi, mi, re, sol.

Ex. 191.



Sol, fi, mi, re, do.

Ex. 192.



Mi, fi, sol, fa, re, do.

Ex. 193.



Ex. 194.



Ex. 195.

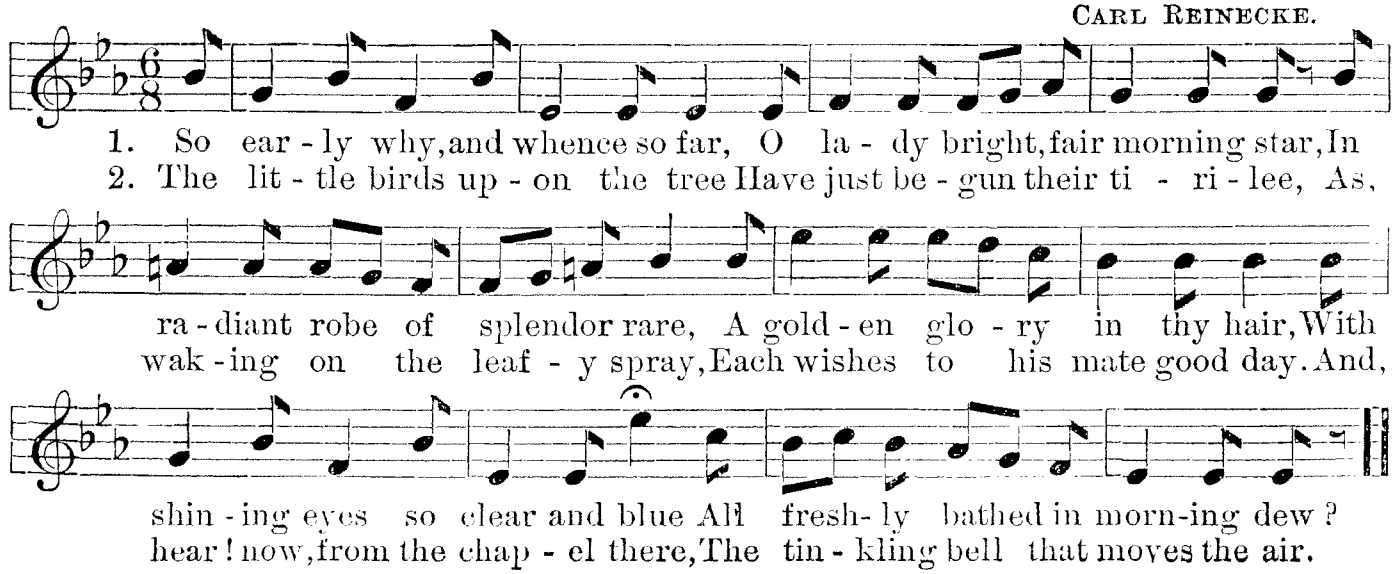


Ex. 196.



THE MORNING STAR.

CARL REINECKE.



SONG HARMONIOUS.



Dolce, softly and with expression.

Rhythm.

The presentation and analysis of the dotted eighth note followed by the sixteenth, to be sung as one beat, , is fully given in the chart. There are two principal ways in which this figure may be conceived. (1) It may be developed as a modification of two eighth notes to the beat; thus B may be considered as a modification of A.



Or (2) the figure may be developed from the sixteenth note thus: —



In *a* each note is sounded separately. In *b* the first three notes of the group are sounded as one. In *c* the effect is shown to be the same as the figure we are studying. This analysis shows the exact value of each note.

Many variations of the figure are now possible, but the one which is most likely to occur in music is represented by replacing the dot by the rest.









Rhythmic Study.

Ch. Ser. E, page 12.

Ex. 203.



Ex. 204.



Ex. 205.



Ex. 206.



Ex. 207.



Ex. 208.



Ex. 209.

Ex. 210.



Ex. 211.



Chromatic and Rhythmic Study.

Vocal Drill.



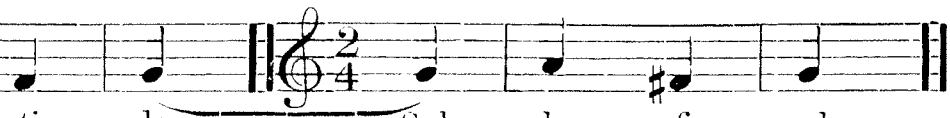
Ch. Ser. E, page 5.

Ex. 212.



Do, re, ti, do.

Ex. 213.



Sol, la, fi, sol.

Ex. 214.



Ex. 215.



Ex. 216.



Ex. 217.



Ex. 218.



Ex. 219.

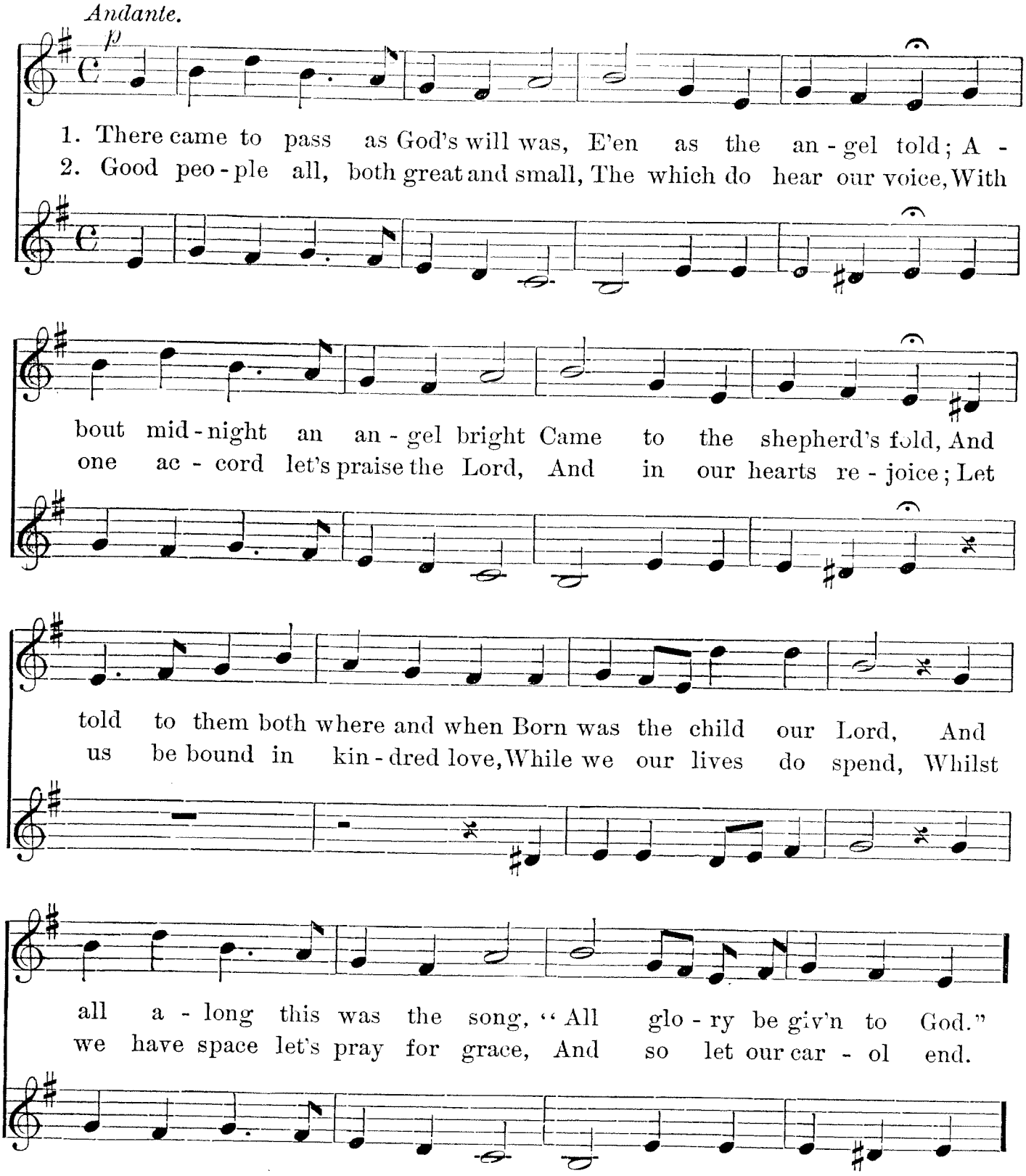


Ex. 220.



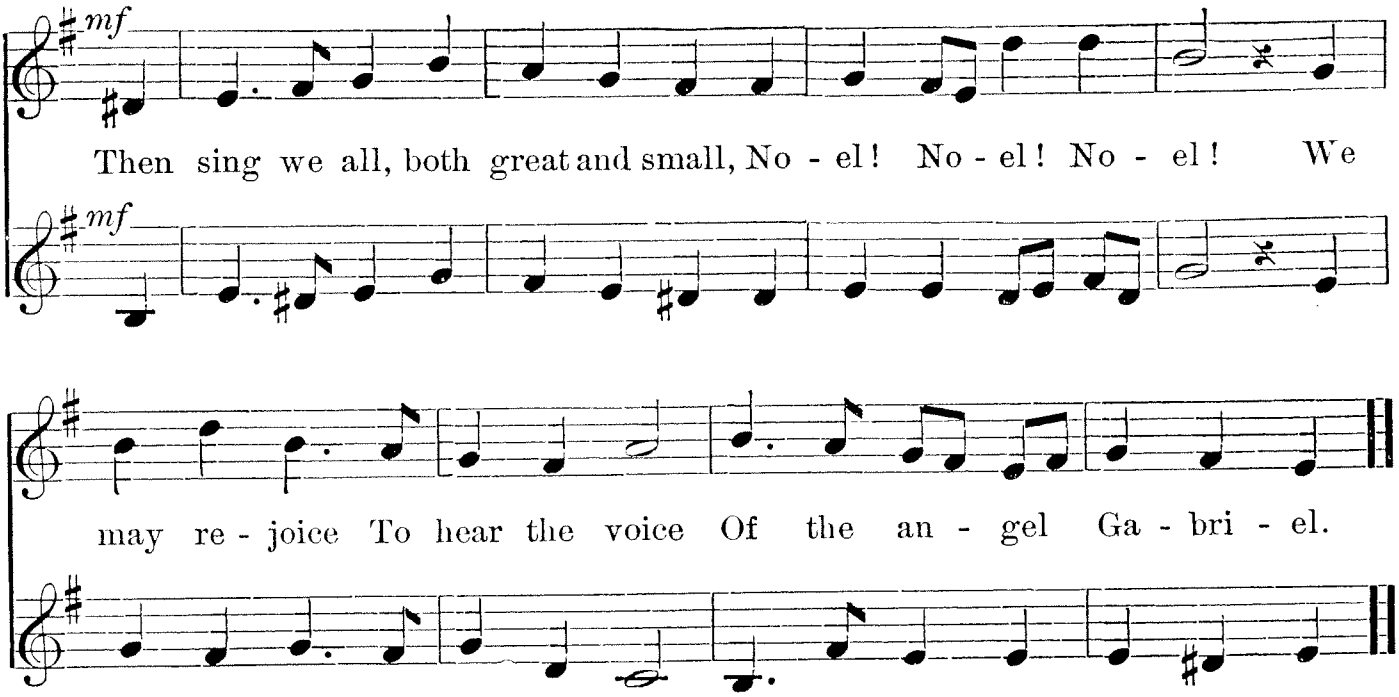
In beginning three-part work, first allow the parts to be sung separately. Then combine them. Dwell upon the first exercises until the harmony is pure.

OLD ENGLISH CAROL.



Andante, slowly, moderately.

CHORUS.



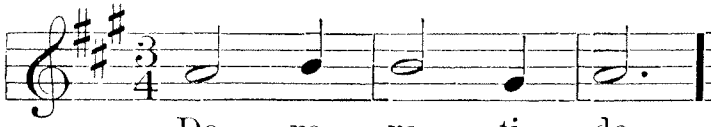
Ex. 221.



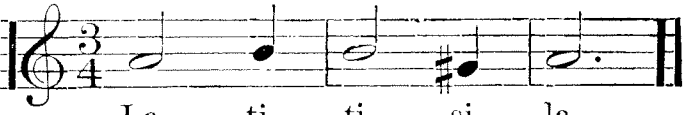
Minor Study.

Ch. Ser. E, page 11, Ex. 1.

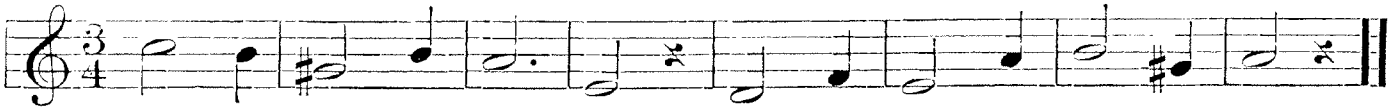
Ex. 222.



Ex. 223.



Ex. 224.



Ex. 225.



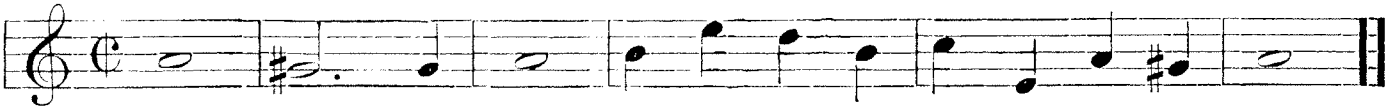
Ex. 226.



Ex. 227.



Ex. 228.



Ex. 229.



Ex. 230.

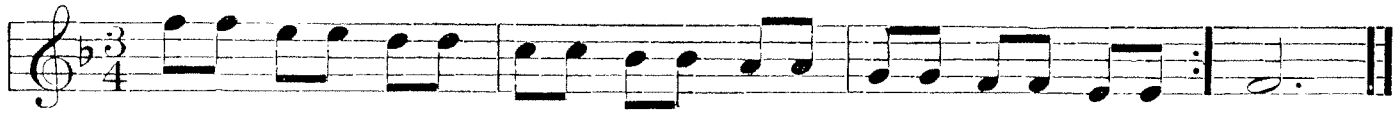


¢ Meter Signature; this means that there are two beats to a measure.

Study of Rhythm.

Ch. Ser. E, page 9.

Ex. 231.



Ex. 232.



Ex. 233.



NOW WITH THE RISING, GOLDEN DAWN.

LYRA CATHOLICA.



O YE HOURS.

FELICIA HEMANS.



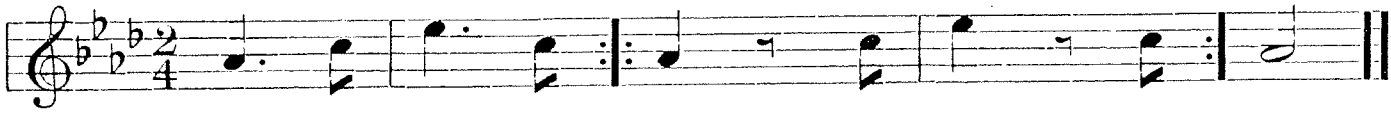
The Catch Note.

Ch. Ser. E, page 9.

Ex. 234.



Ex. 235.



Ex. 236.



Ex. 237.



Ex. 238.

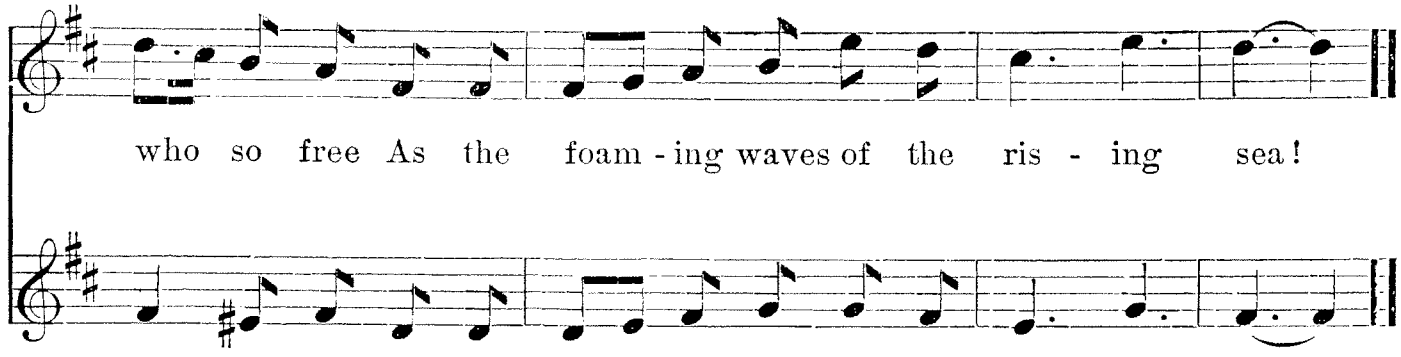


SONG OF THE WAVES.

Ch. Ser. E, page 9, Ex. 2c.

F. C. MAKER.





Ex. 239.



Ex. 240.



Ex. 241.



WINTER AND SPRING.

J. SNEDDON.

mp *f*

Now Win-ter's rain and snow and storm a - larm - ing, As

Now Win - ter's rain and snow and storm a - larm - ing, As

searching-ly the wild winds blow, ex - cite our fears;

search - ing wild winds, searching wild winds blow, ex - cite our fears;

cres. *ff*

Soon re - viv - ing Spring, our sens - es charm - ing, Will

Soon re - viv - ing Spring, sens - es charm - ing, Will

dim. *rall.*

bring back flow'rs, and will bring back birds to greet our eyes, and to charm our ears.

bring back flow'rs, and birds to charm our ears.

Key to above Chromatics.

Mi, te, la - Ti, fa, mi. La, si, fi. si - Do, ti, la, ti.

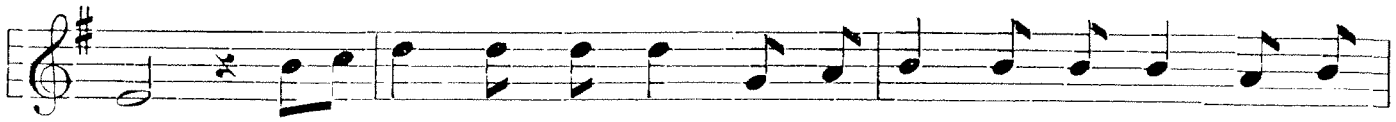
mp, *mezzo piano*, moderately soft. *Rall.*, *rallentando*, softer and slower.

OLD KING COLE.

NURSERY RHYME.



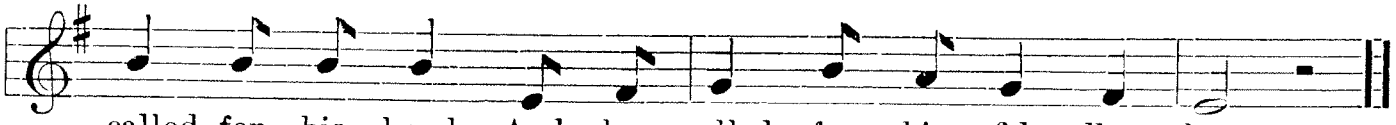
1. Old King Cole was a mer-ry old soul, And a mer-ry old soul was
2. Old King Cole was a mer-ry old soul, And a mer-ry old soul was



he; He called for his pipe, and he called for his bowl, And he
he; They brought him his pipe, and they brought him his bowl, And they

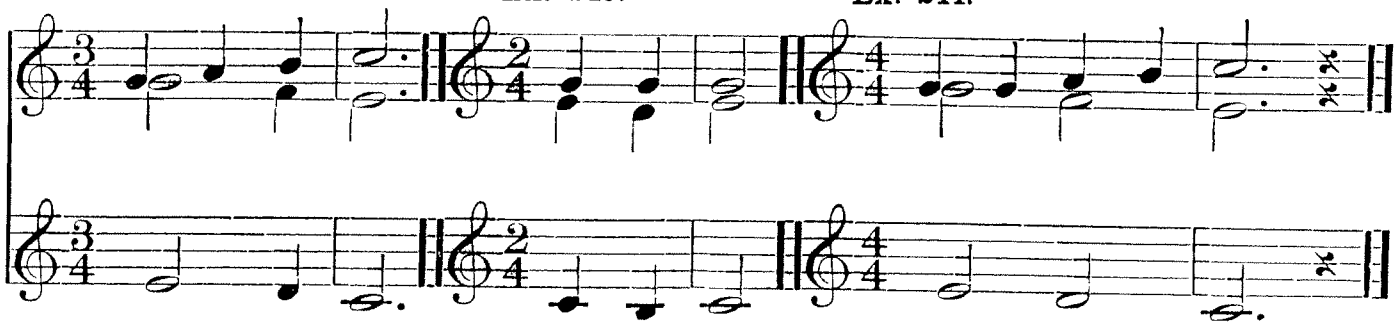


called for his fid - dlers three. He called for his pipe, and he
sent him his fid - dlers three. He smoked from his pipe, and he

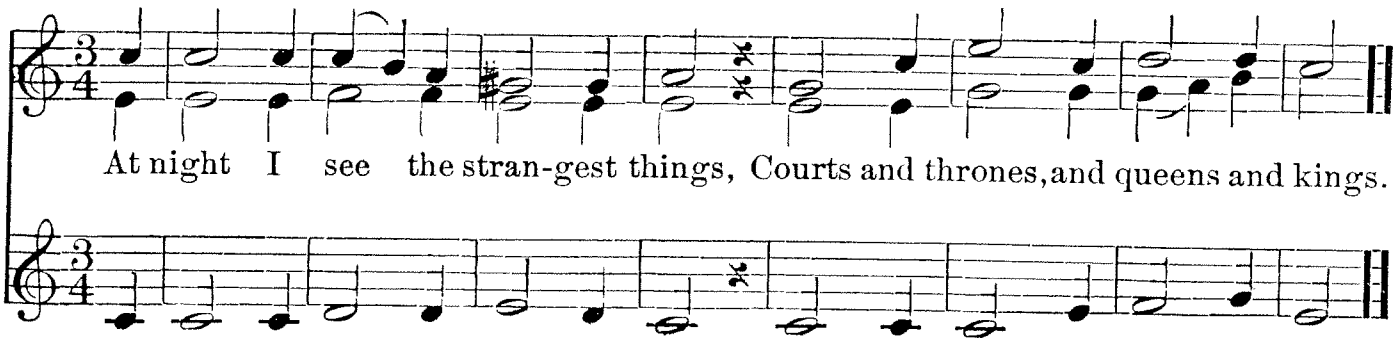


called for his bowl, And he called for his fid - dlers three.
drank from his bowl, And he danced to his fid - dlers three.

Ex. 242. **Ex. 243.** **Ex. 244.**



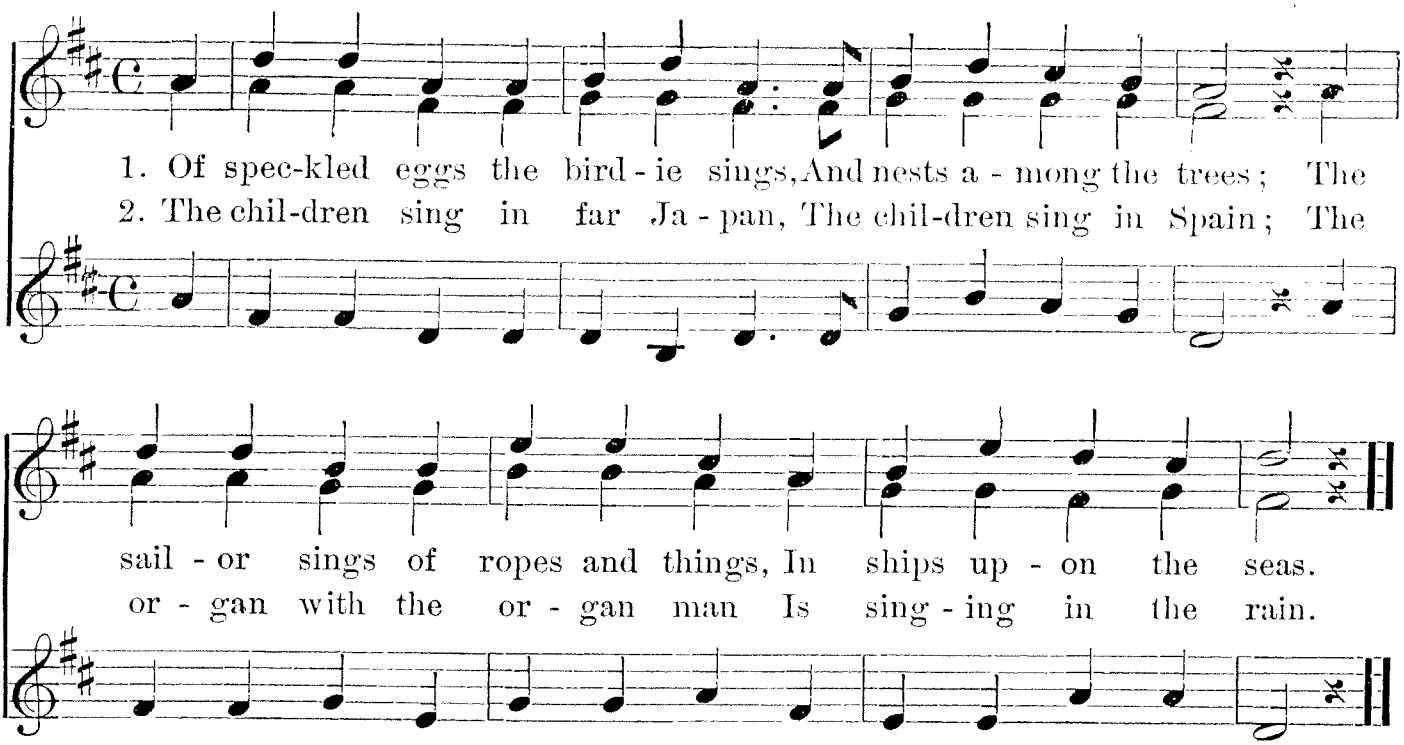
Ex. 245.



At night I see the stran-gest things, Courts and thrones, and queens and kings.

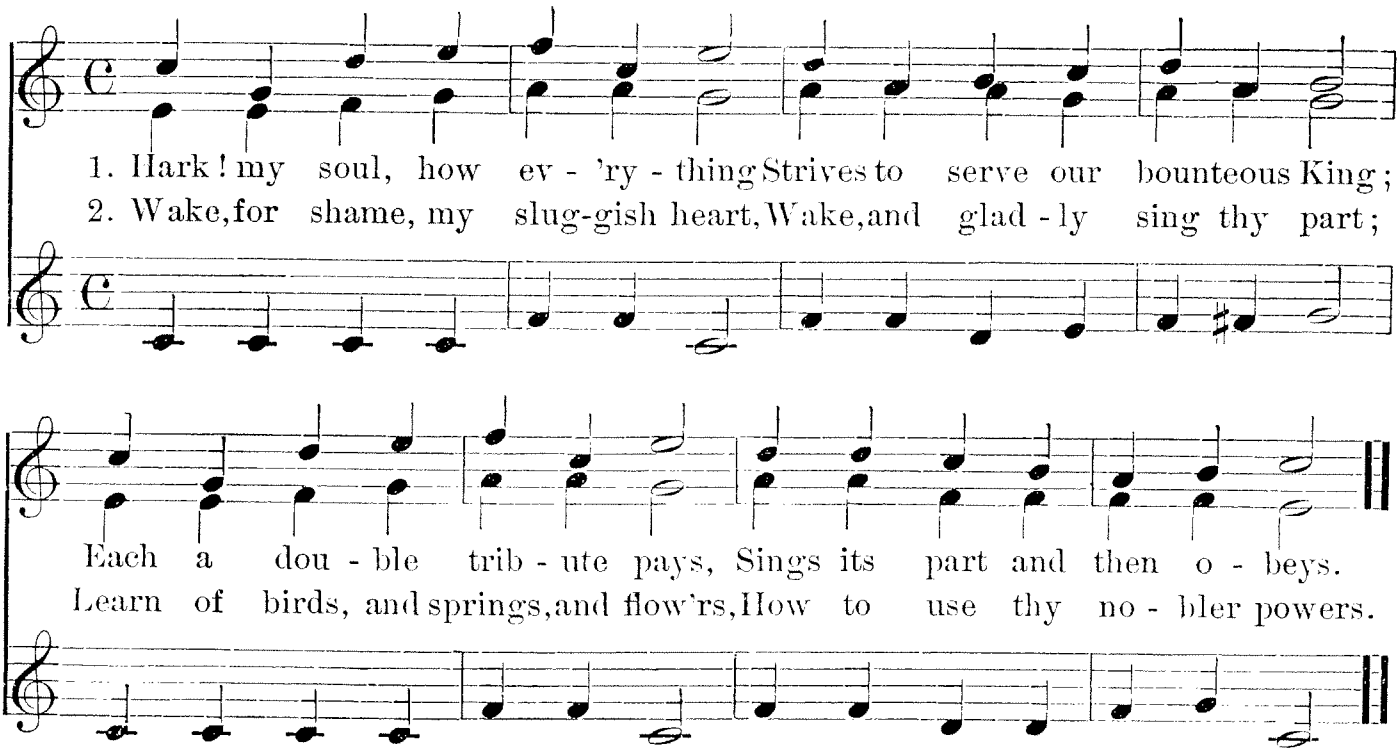
SINGING.

ROBERT LOUIS STEVENSON.



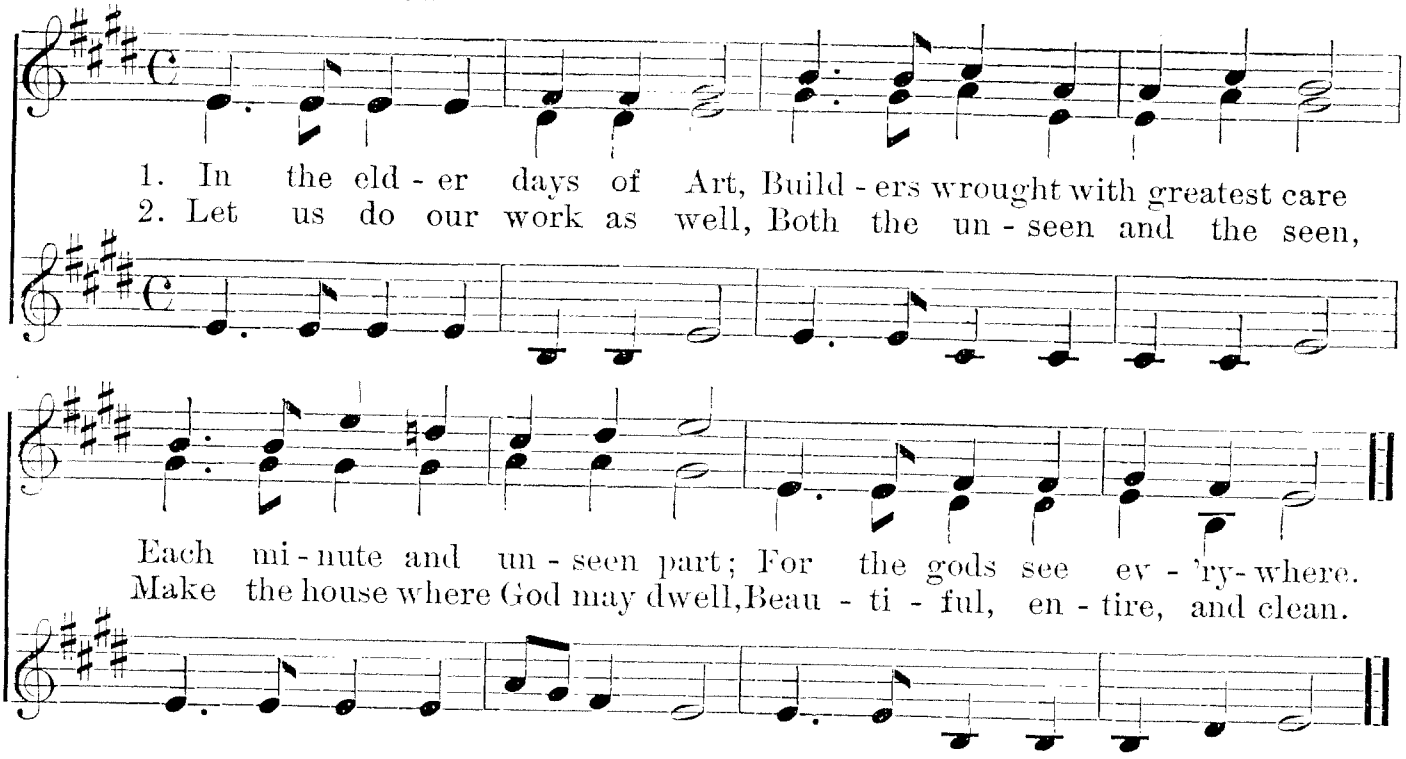
HYMN OF NATURE.

JOHN AUSTIN.



BUILDING.

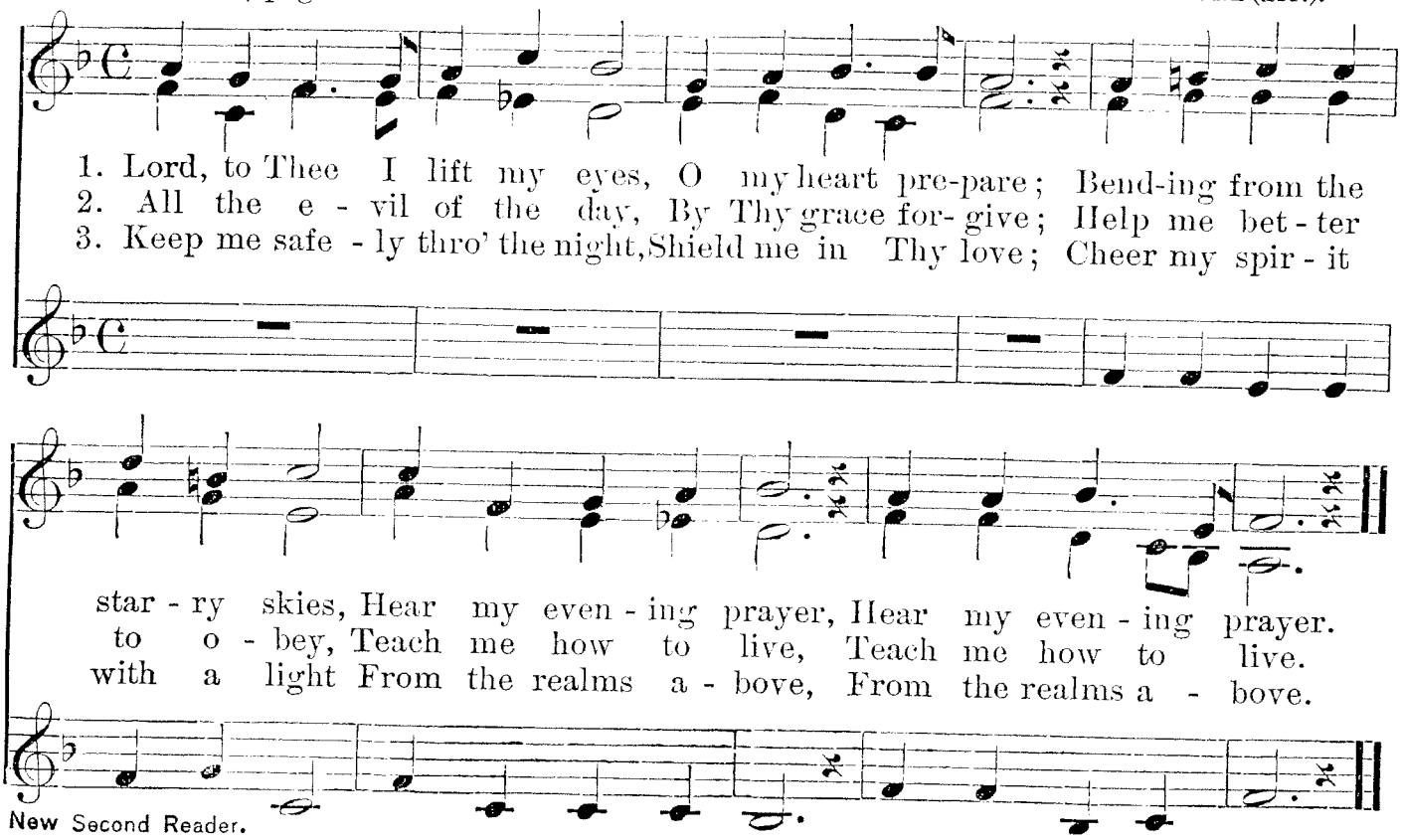
HENRY W. LONGFELLOW.



LORD, TO THEE I LIFT MY EYES.

Ch. Ser. E, pages 5 and 6.

G. NAKONZ (arr.).



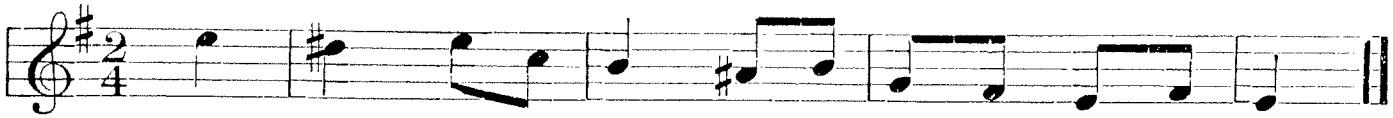
Minor Study.

Ch. Ser. E, page 11, Ex. 1.

Ex. 246.



Ex. 247.



Ex. 248.



Ex. 249.

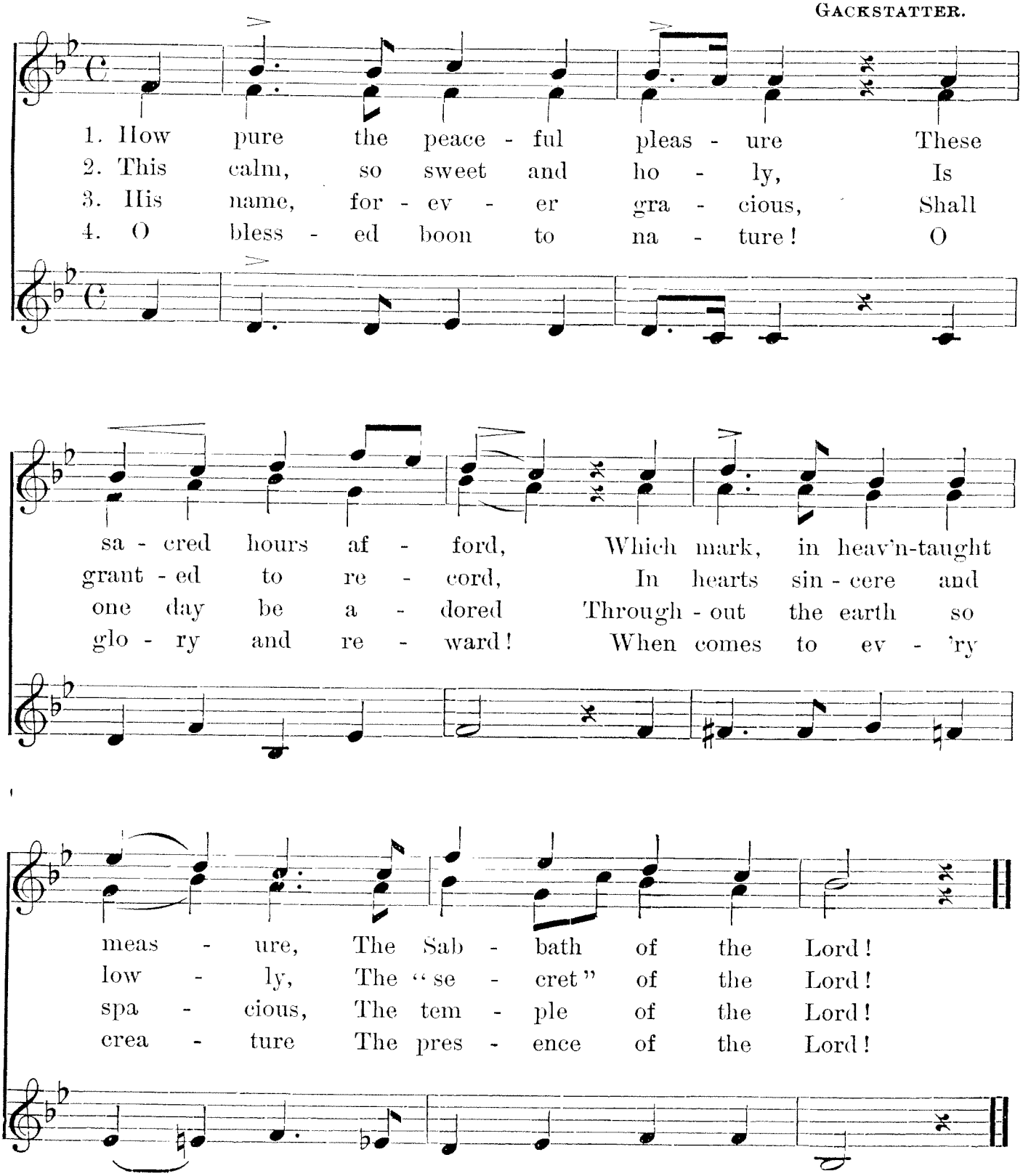


Ex. 250.



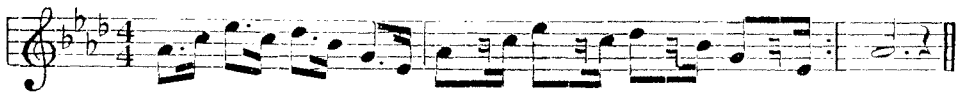
HOW PURE THE PEACEFUL PLEASURE.

GACKSTATTER.



Major and Minor.

Vocal Drill.



Ch. Ser. E, page 12.

Ex. 251.



Ex. 252.



Ex. 253.



Ex. 254.

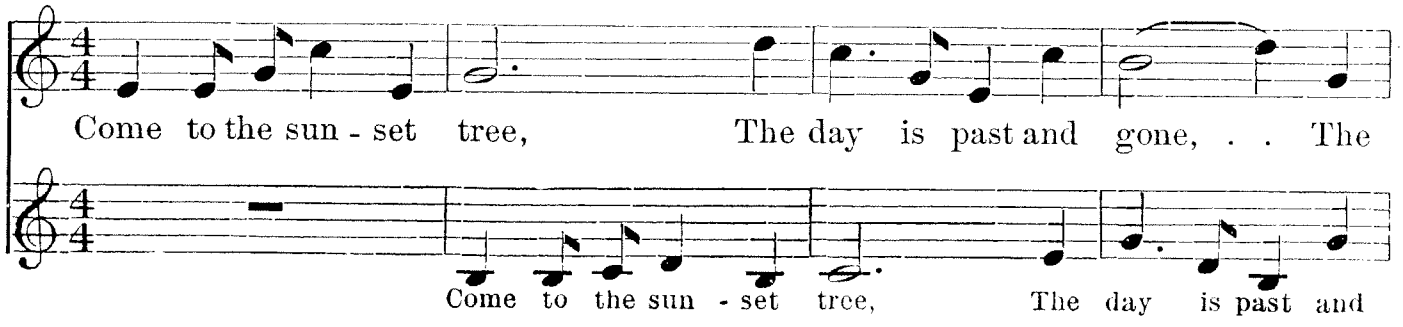


Ex. 255.



COME TO THE SUNSET TREE.

FELICIA HEMANS.



FINE.



Fine, the end. *D. C.*, *da capo*, return to the beginning.

Progression by Minor Seconds and Augmented Primes.

Ex. 256. Ch. Ser. E, page 11.



Ex. 257.



Ex. 258.



Ch. Ser. E, page 9, Ex. 2.

Ex. 259.



A SONG OF BIRDS.



Ex. 260.

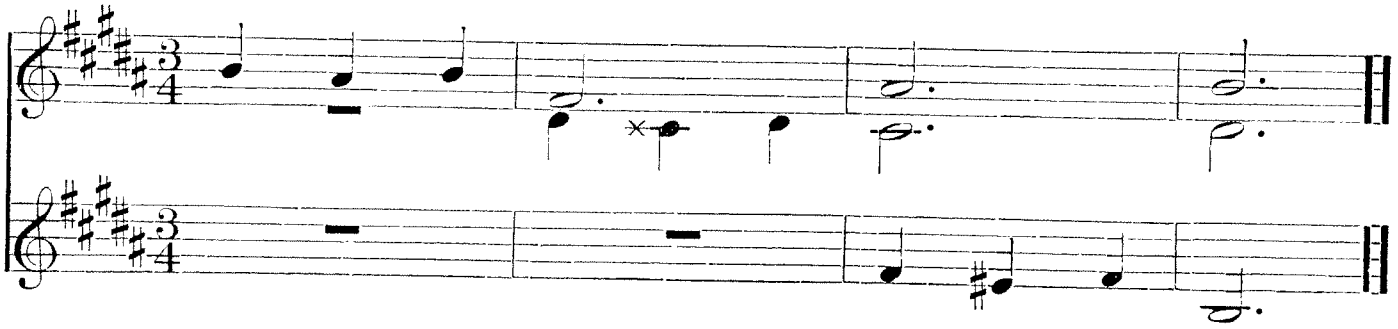


GOLDEN SLUMBERS KISS YOUR EYES.





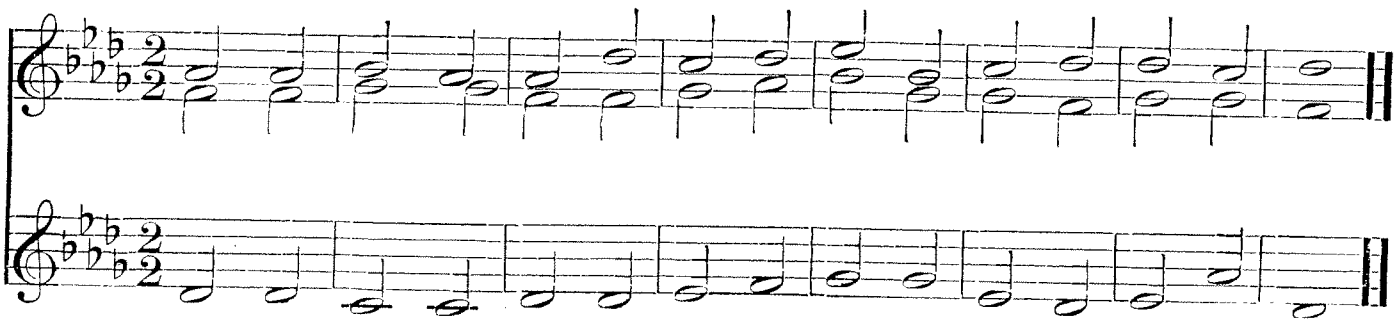
Ex. 261.



Ex. 262.



Ex. 263.



Study of Flat from Below.

Vocal Drill.



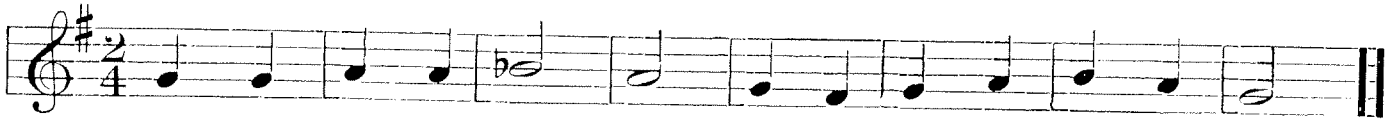
Ch. Ser. E, page 10.

Ex. 264. (*a*) (*b*) (*c*)



Ch. Ser. E, page 10, Ex. 1*a* and *b*.

Ex. 265.



Ex. 266.



Ex. 267.



Ex. 268.



Ex. 269.



Ex. 270.



Ex. 271.



Notice that flat three produces the effect of the minor.

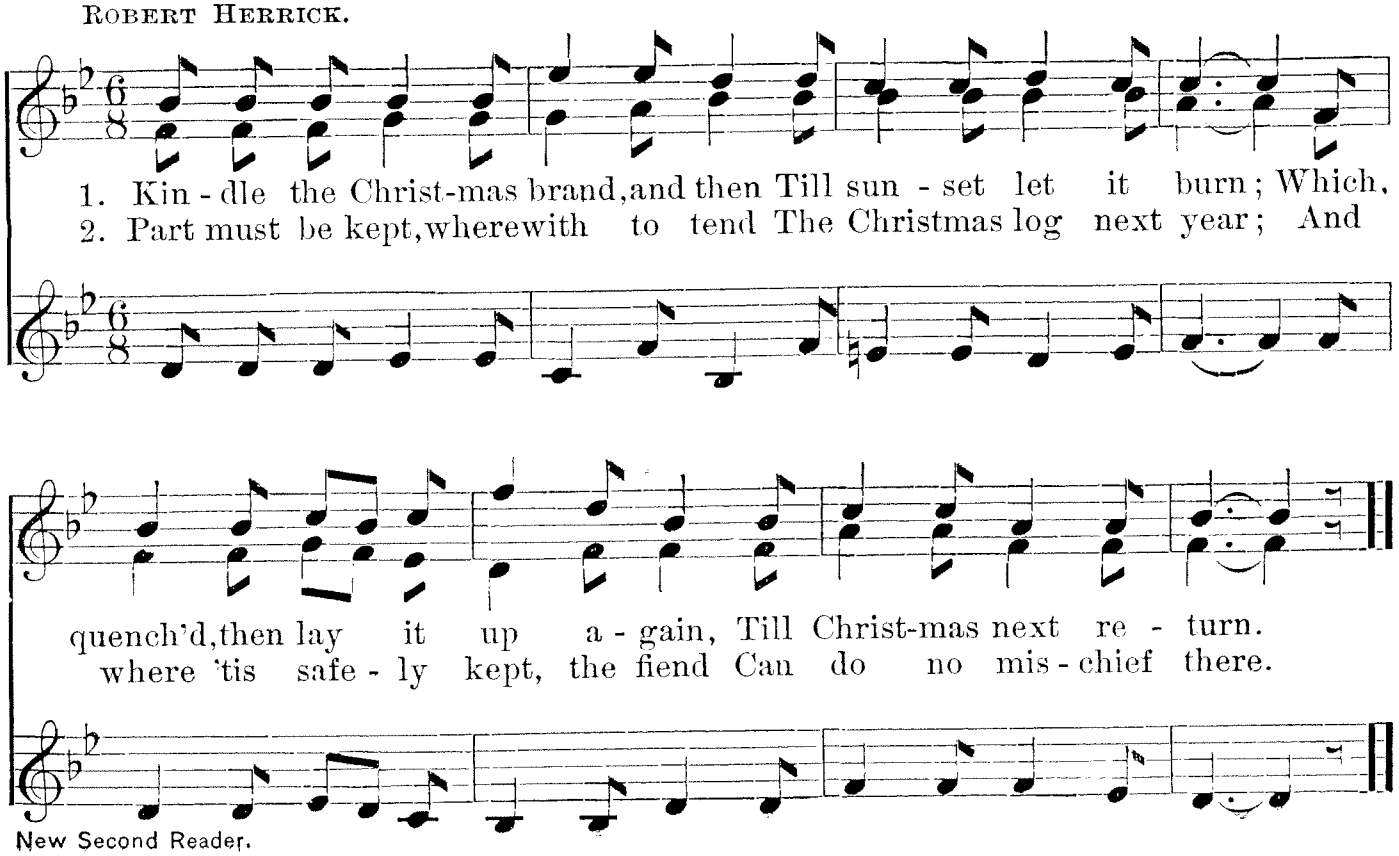
WHITSUNTIDE.

ROBERT HERRICK.



A CANDLEMAS SONG.

ROBERT HERRICK.



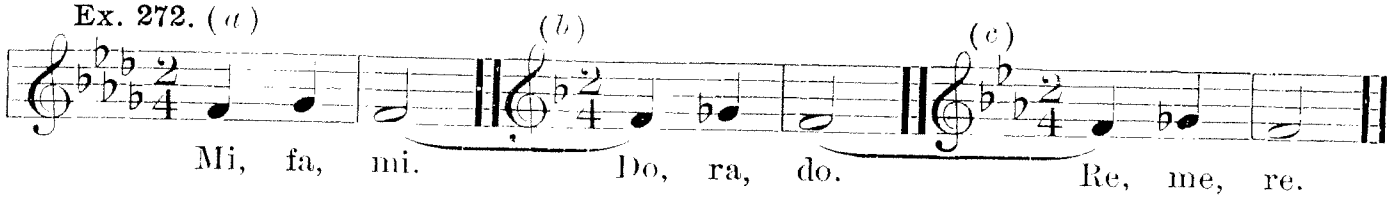
Minor.

Vocal Drill.

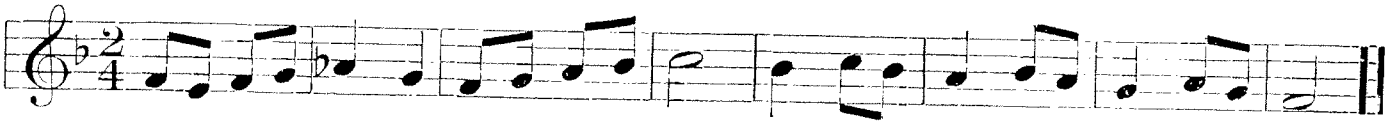


Ch. Ser. E, page 10.

Ex. 272. (*a*) (*b*) (*c*)



Ex. 273.



Ex. 274.



Ex. 275. **Ex. 276.**



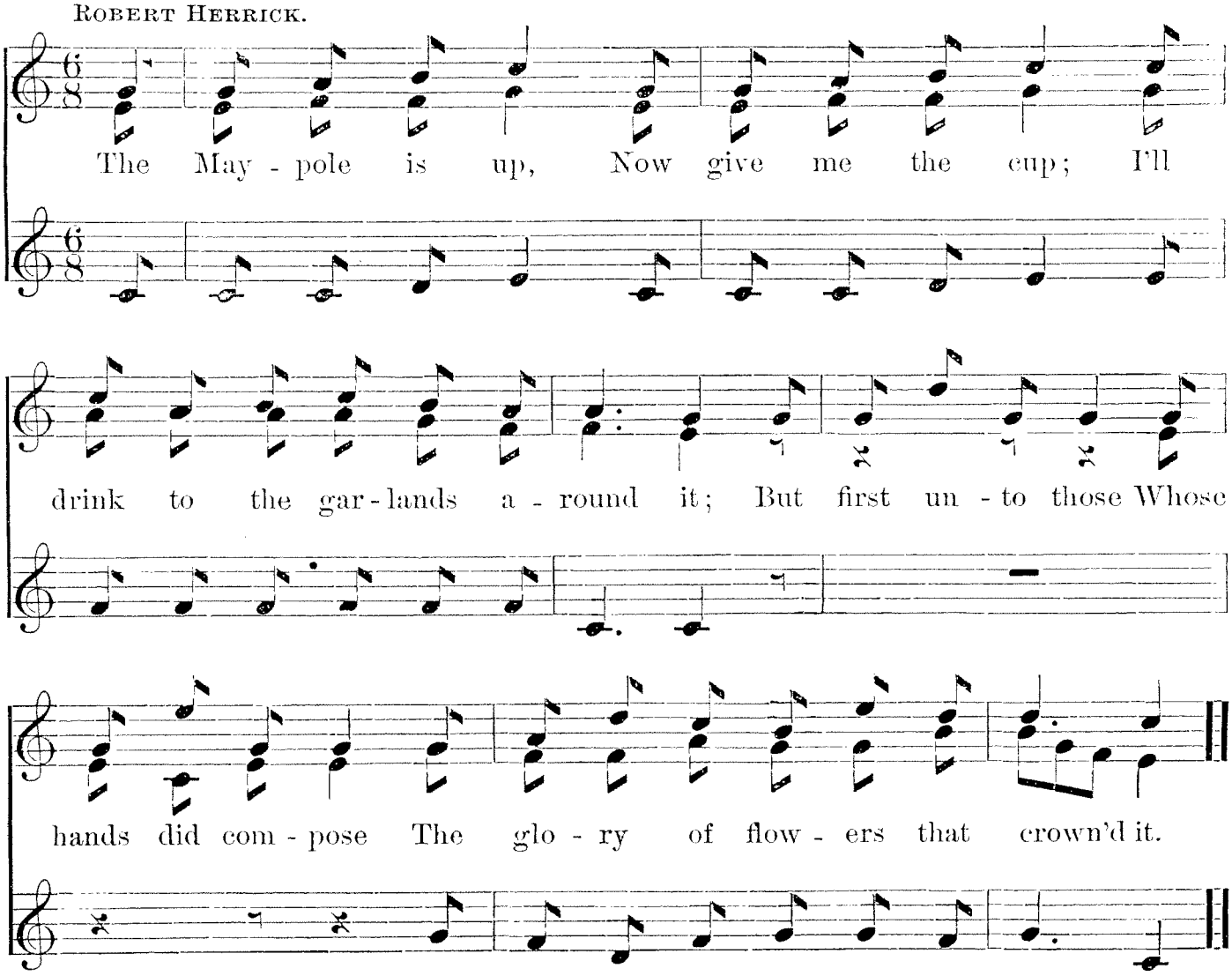
Ex. 277.



The vocal drill should be practiced as suggested on pages 5, 6, 7.

THE MAY POLE.

ROBERT HERRICK.



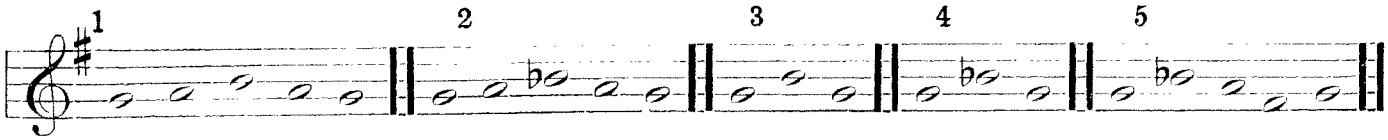
Ex. 278.



Ex. 279.



Oral Tonal Dictation.



Study of Chromatics.

Ch. Ser. E, page 11.

Ex. 280.



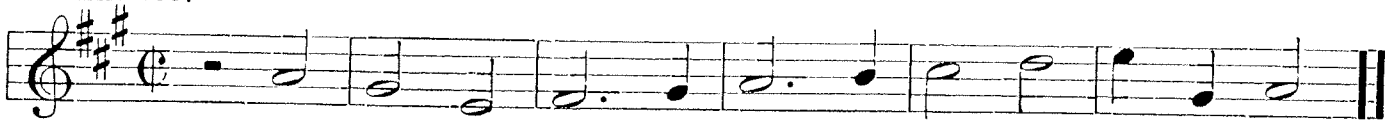
Ex. 281.



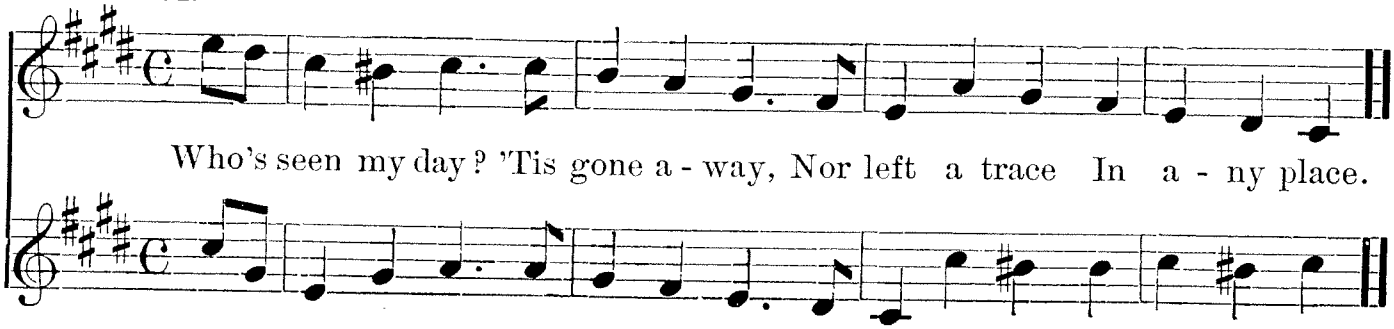
Ex. 282.



Ex. 283.



Ex. 284.



Ex. 285.



THE NIGHT.



sf, *Sforzando*, loud and clear. *Molto espressivo*, with much expression.

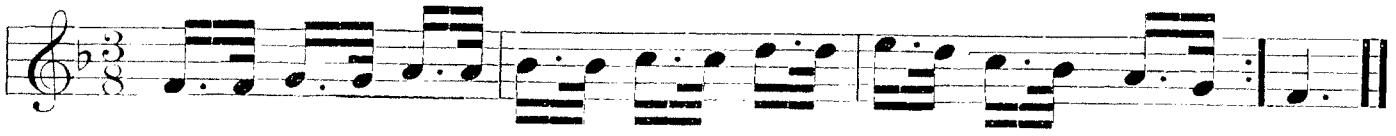
Study of Rhythm.

Ch. Ser. E, page 9.

Ex. 286.



Ex. 287.



Ex. 288.



Ex. 289.



PICTURE BOOKS IN WINTER.

Ch. Ser. E, page 5.

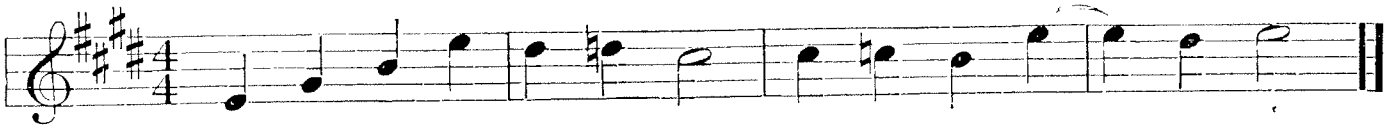
ROBERT LOUIS STEVENSON.



Chromatic Study.

Ch. Ser. E, page 11, Ex. 2.

Ex. 290.



Ex. 291.



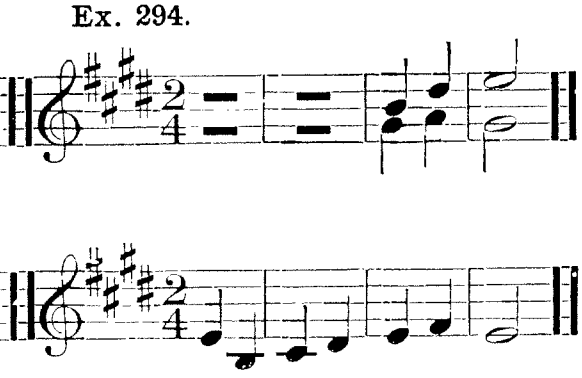
Ex. 292.



Ex. 293.



Ex. 294.



Ex. 295.



EVENING SONG.

F. SILCHER.

Softly.

1. The sun gives forth his wan - ing light While
2 Ere Thou, O Lord, dost close mine eyes, My

slow - ly sink - ing from our sight; He smiles a - dieu to
voice to Thee in prayer shall rise: "O Heaven - ly Fa - ther,

sky and plain, Like one who'll soon re - turn a - gain.
draw Thou near— From out my night let morn ap - pear."

Ex. 296.



Minor Study.

Vocal Drill.



Ch. Ser. E, page 1.

Ex. 297.



Ch. Ser. E, pages 1 and 2.

Ex. 298.



Ex. 299.



Ch. Ser. E, page 10, all.

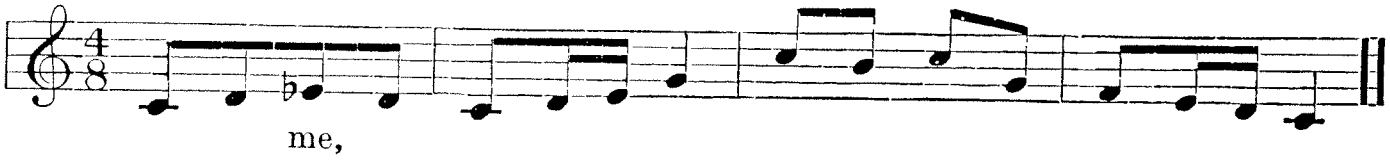
Ex. 300.



Ex. 301.



Ex. 302.



Ex. 303.



The sharps or flats used in the key signature affect the pitch-names of the staff degrees on which they are placed. Thus if a sharp (♯) is placed on the degree lettered F, we no longer call this degree F, but F sharp. In the same manner if a flat (♭) is placed on the staff degree lettered B, we call this degree B flat.

THE CHILDREN'S BIRTHDAY GIFT.

F. SILCHER.

Joyously, but not too fast.



Study of Rhythm.

Ch. Ser. E, page 9.

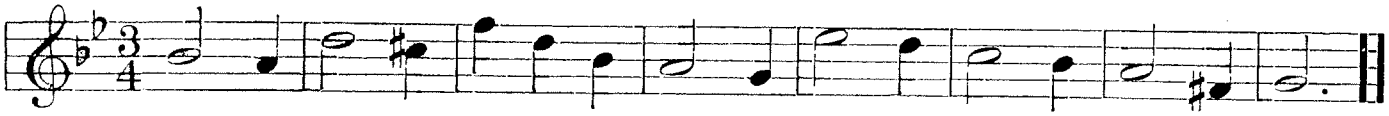
Ex. 304.



Ex. 305.



Ex. 306.



Ex. 307.



LITTLE CLOUDS

MARY CHATER.



Chromatic Study.

Ch. Ser. E, page 6.

Ex. 308.



Sol, fa, mi.

Ex. 309.

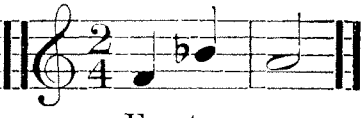


Do, te, la.

Ex. 310.



Ex. 311.



Fa, te,

Ex. 312.



Ex. 313.



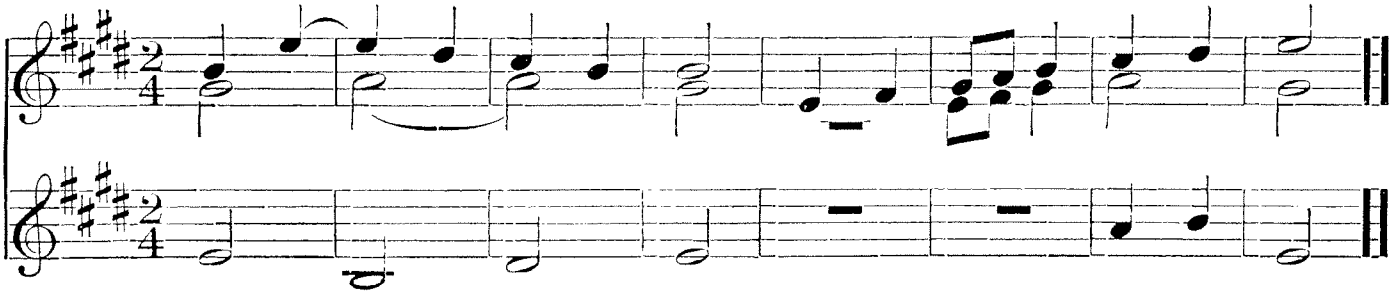
Ex. 314.



Ex. 315.

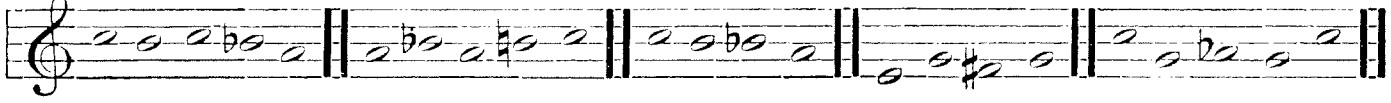


Ex. 316.



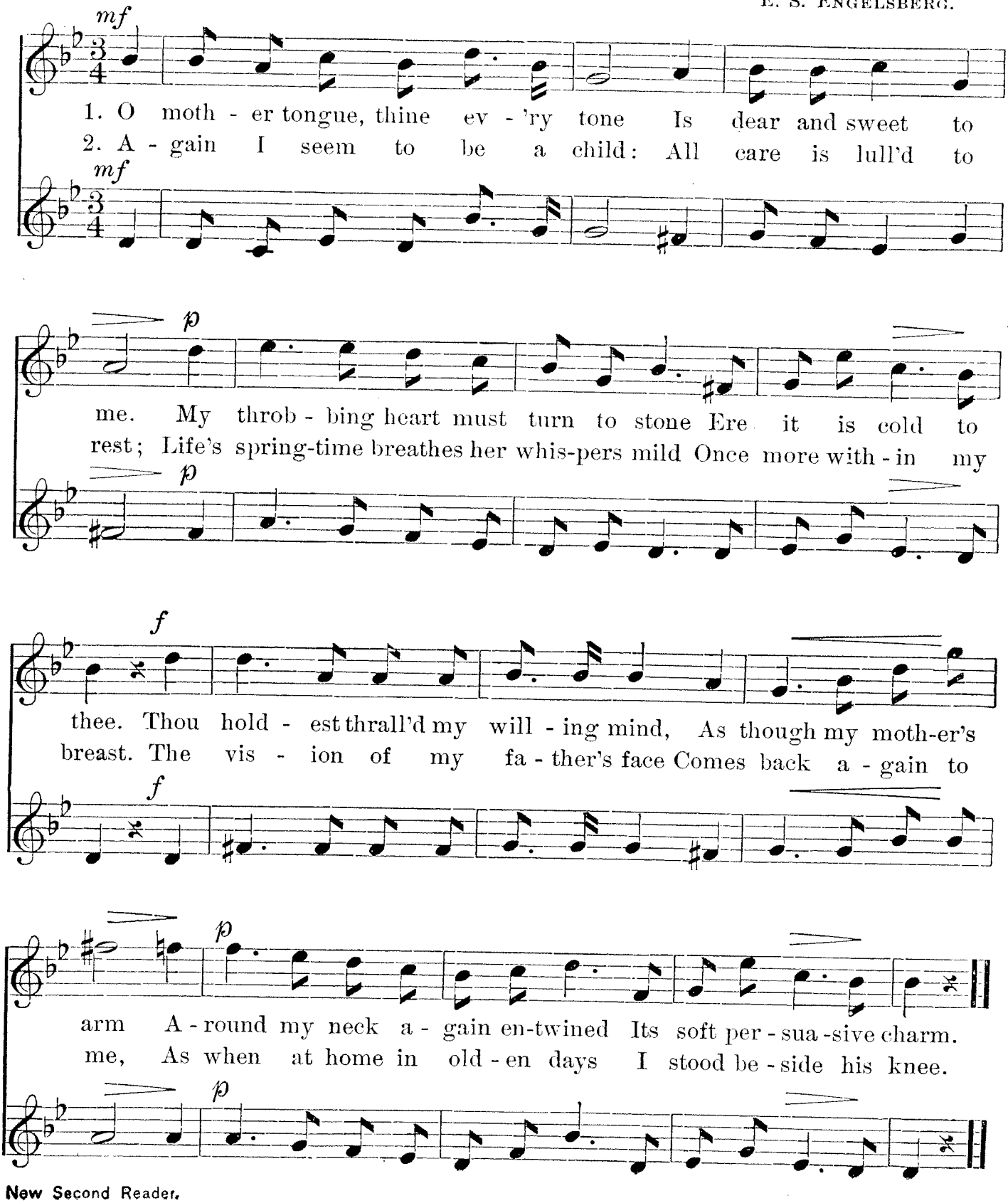
Oral Tonal Dictation.

1 **2** **3** **4** **5**



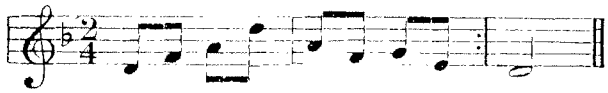
O MOTHER TONGUE.

JOHN GUARD. E. S. ENGELSBERG.



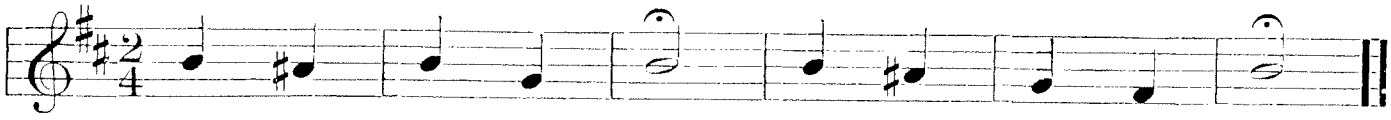
Study of Flat Three.

Vocal Drill.



Ch. Ser. E, page 10.

Ex. 317.



Ex. 318.

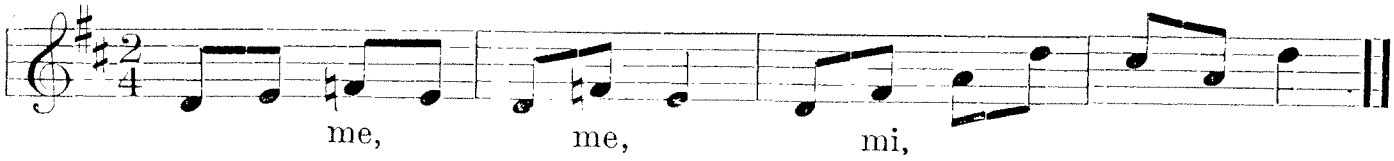


Ex. 319.

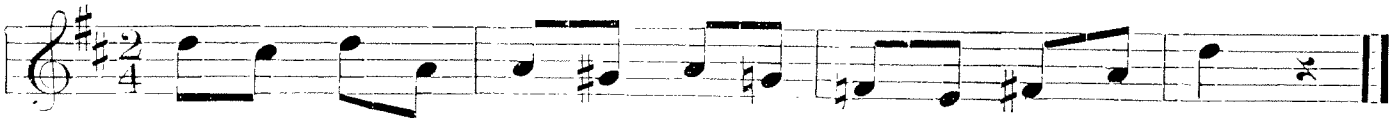


Ch. Ser. E, page 10, Ex. 1, 2, 3.

Ex. 320.



Ex. 321.



Ex. 322.



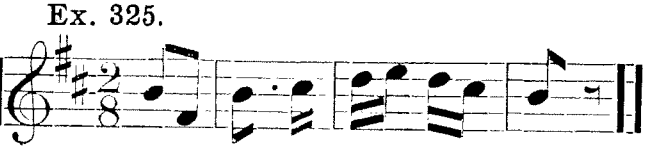
Ex. 323.



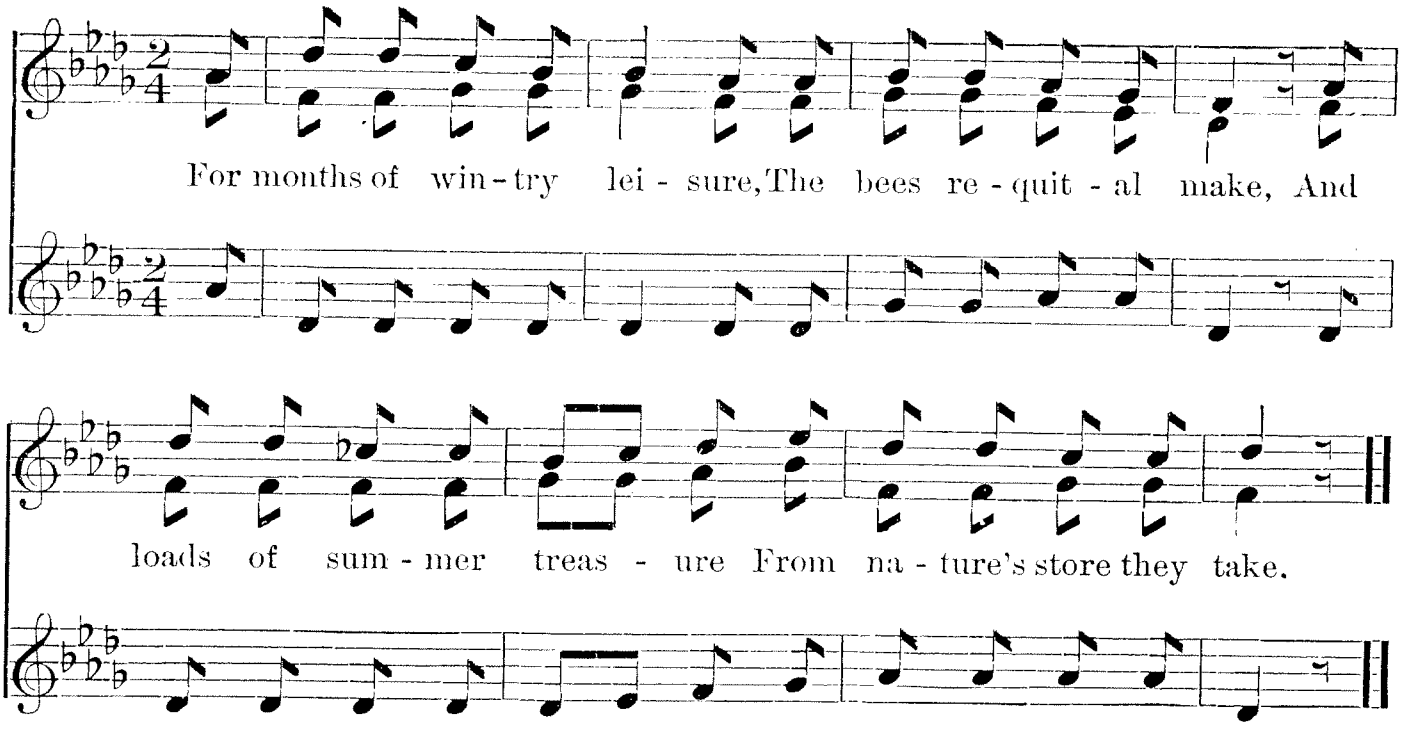
Ex. 324.



Ex. 325.

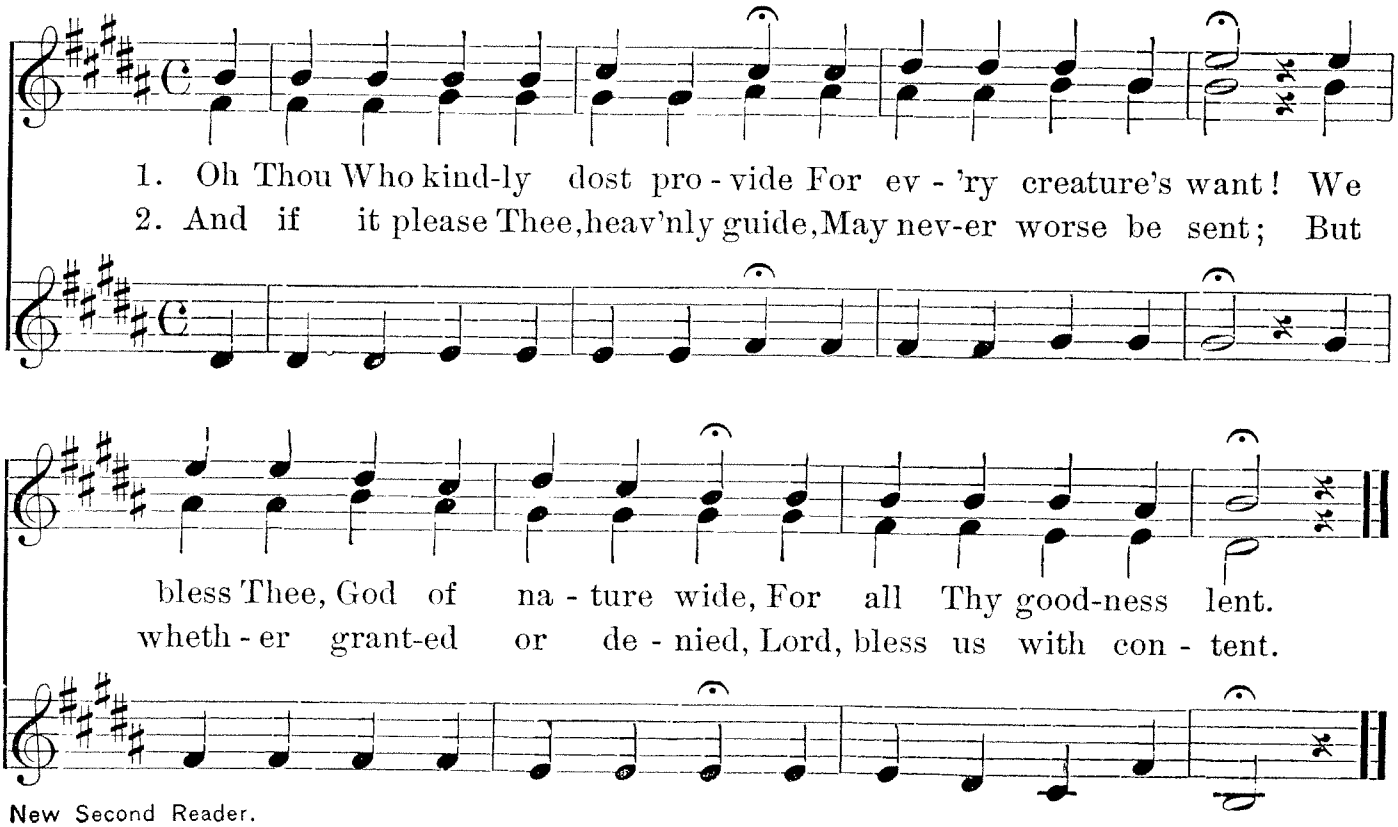


THE BEES.



O THOU WHO KINDLY DOST PROVIDE.

ROBERT BURNS.



HUSH-A-BY BABY.

C. H. LEWIS.



Andantino, somewhat slowly or moderately.



rit. e dim., *ritardando e diminuendo*, slower and softer.

NOW WINTER HAS RESUMED.

J. S.



Ex. 326.

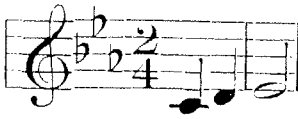


Vocal Drill.



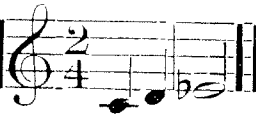
Ch. Ser. E, page 10.

Ex. 327.



La, ti, do.

Ex. 328.



Do, re, me.

Ex. 329.



Ex. 330.



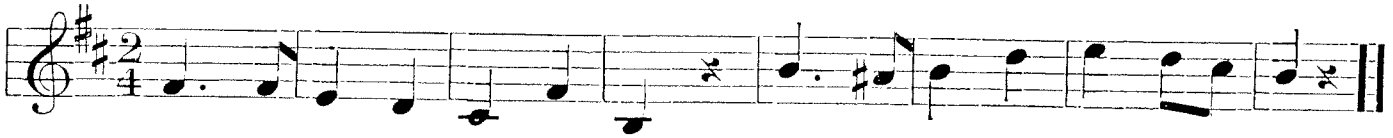
Ex. 331.



Ex. 332.



Ex. 333.



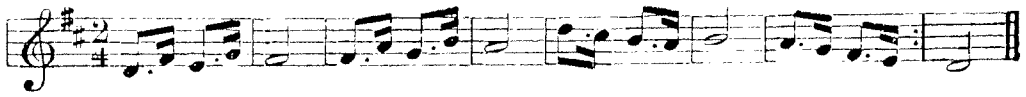
Ex. 334.



Ex. 335.



Vocal Drill.



Ex. 336.



SOFTLY GLIDE, GENTLE NIGHT.

Moderately. *p* FRANZ ABT.




pearled; Smile, O tran - quil star - ry night, On the si - lent
star; Lord, is this a glance of Thine, Dark - ness scat - tring
sleep - ing world! Sick - ness and sor - row, hush them to rest;
near and far? Heav - en - ly splen - dor light us to rest;
Bless us, and rock us in dreams on thy breast. Sick-ness and sor - row,
Fa - ther - hand ten - der keep us still blest. Heav - en - ly splen-dor
p
f
p
hush them to rest; Bless us, and rock . . us in dreams on thy breast.
light us to rest; Fa - ther - hand ten - der keep us still blest.

FRIENDSHIP.

W. A. MOZART.

Ch. Ser. E, page 5.



The natural removes the effect of the sharp or flat. Here the staff degree on which Fa comes has been affected by a flat in the key signature. The natural removes the effect of the flat and the tone is raised from Fa to Fi.

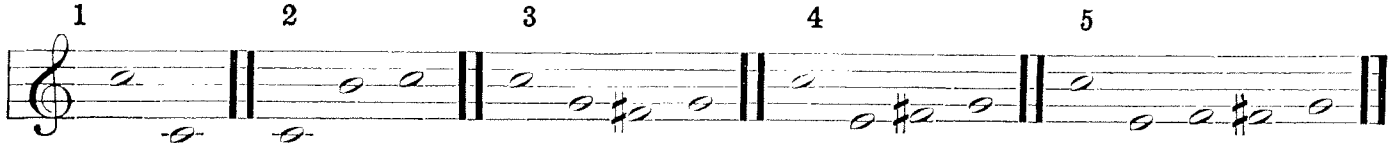
When a natural is applied to a staff degree which is affected by a flat, the natural indicates a higher pitch.

Vir - tue's bond will last for - ev - er,
Of our earth - ly joy and pleas - ure,
In each kind - ly act ex - tend - ed;

Stead - fast through the storms . . . of time,
Lead - ing us . . . from ill to flee,
These He ev - er deigns . . . to own,

Stead - fast through the storms . . of time.
Lead - ing us . . from ill to flee.
These He ev - er deigns . . to own.

Oral Tonal Dictation.



Rhythmic Dictation.



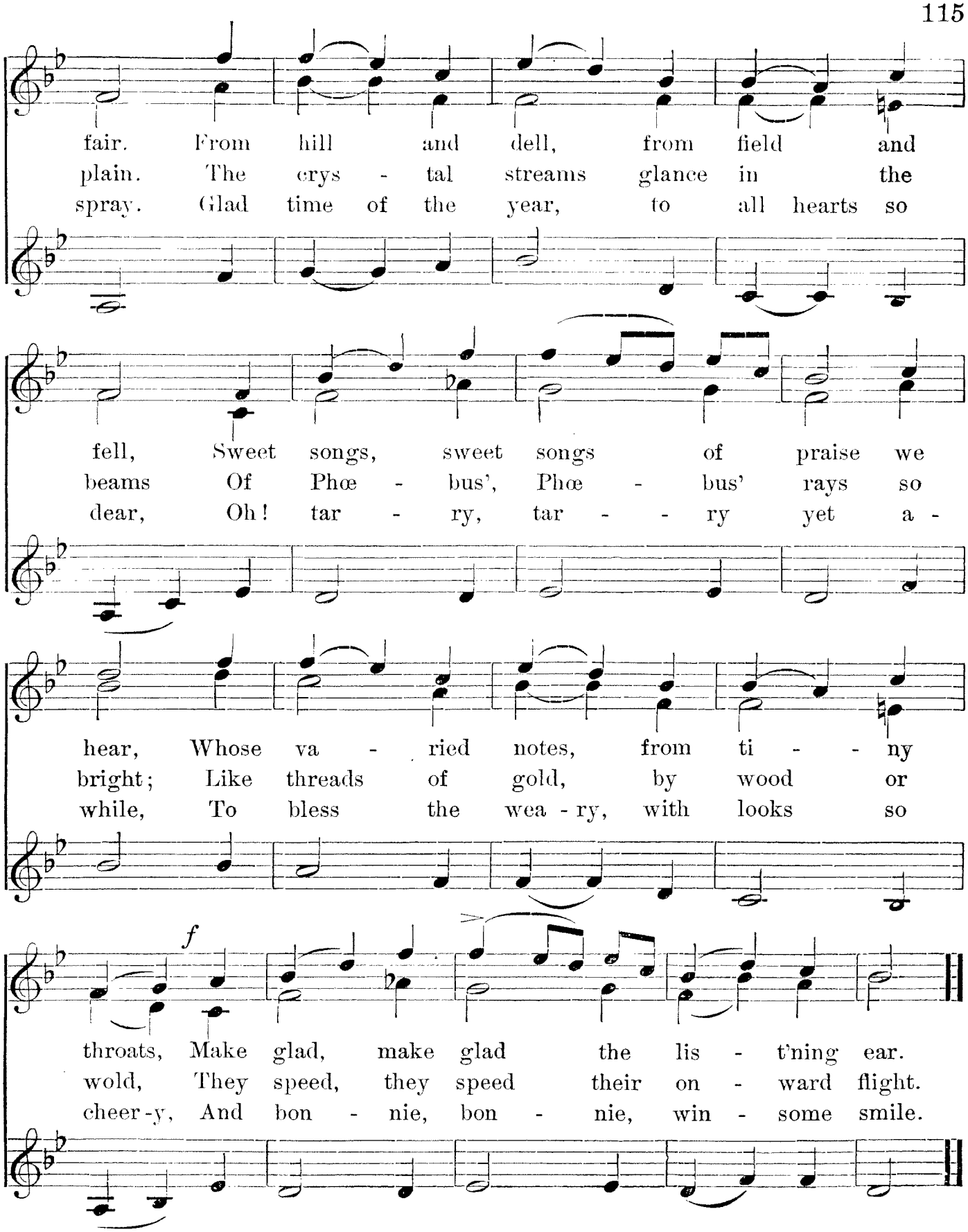
SUMMER.

FRANK HENRIETTA.

JOSEPH HAYDN (adapted.)

Slowly.




fair. From hill and dell, from field and
plain. The crys - tal streams glance in the
spray. Glad time of the year, to all hearts so
fell, Sweet songs, sweet songs of praise we
beams Of Phœ - bus', Phœ - bus' rays so
dear, Oh! tar - ry, tar - - ry yet a -
hear, Whose va - ried notes, from ti - - ny
bright; Like threads of gold, by wood or
while, To bless the wea - ry, with looks so
f
throats, Make glad, make glad the lis - t'ning ear.
wold, They speed, they speed their on - ward flight.
cheer-y, And bon - nie, bon - nie, win - some smile.

OUR LIFE IS LIKE A RIVER.

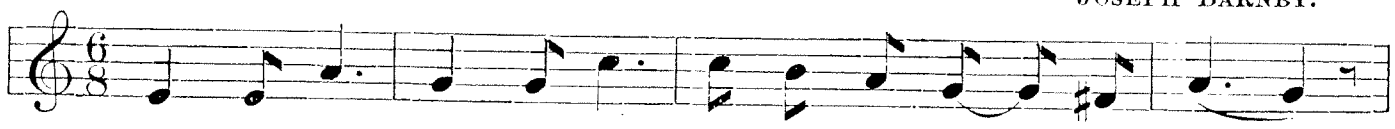
FELIX MENDELSSOHN.



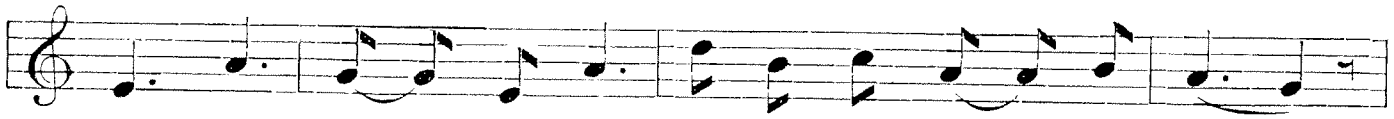
PART II. FAMILIAR SONGS.

SWEET AND LOW.

ALFRED, Lord TENNYSON. JOSEPH BARNBY.



1. Sweet and low, Sweet and low, Wind of the west - ern sea.
2. Sleep and rest, Sleep and rest, Fa - ther will come to thee soon;



Low, low, breathe and blow, Wind of the west - ern sea!
Rest, rest, on moth-er's breast, Fa - ther will come to thee soon;



O - ver the roll - ing wa - ters go, Come from the dy - ing
Fa - ther will come to his babe in the nest, Sil - ver sails all out



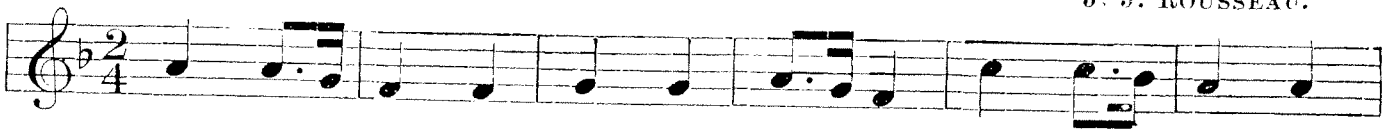
moon, and blow, Blow him a - gain to me; . .
of the west Un - der the sil - ver moon: .



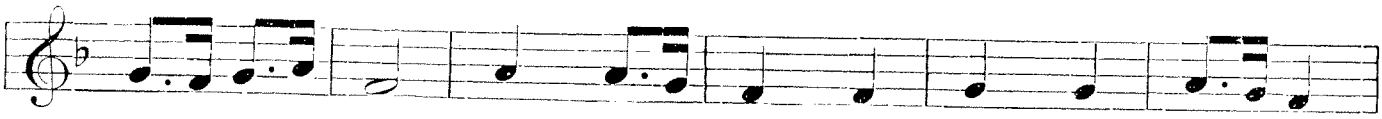
While my lit - tle one, While my pret - ty one, sleeps. . . .
Sleep, my lit - tle one, Sleep, my pret - ty one, sleep. . . .

CRADLE HYMN.

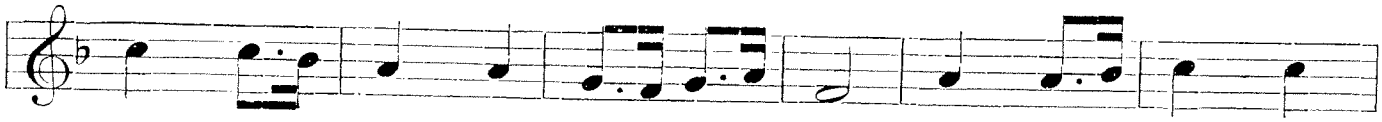
ISAAC WATTS. J. J. ROUSSEAU.



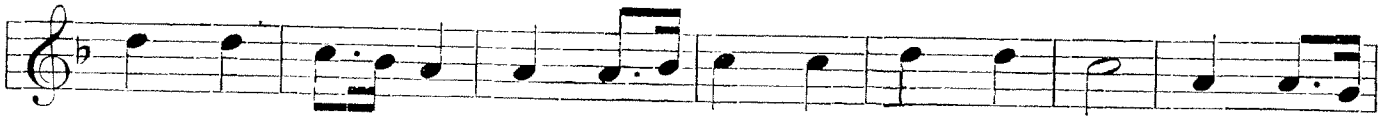
1. Hush, my babe, lie still and slum - ber, Ho - ly an - gels
2. Soft and eas - y is thy cra - dle, Coarse and hard thy
3. Hush, my child, I did not chide thee, Though my song may



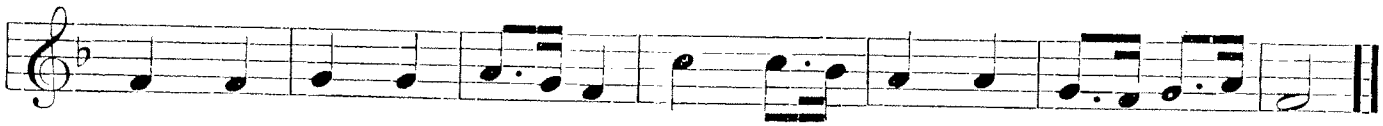
guard thy bed, Heav'n - ly bless - ings with - out num - ber
Sav - ior lay, When His birth - place was a sta - ble,
seem so hard; 'Tis thy moth - er sits be - side thee,



Gen - tly fall - ing on thy head. How much bet - ter
And his soft - est bed was hay. Oh, to tell the
And her arms shall be thy guard. May'st thou learn to



thou'rt at - tend - ed Than the Son of God could be, When from
won-drous sto - ry, How His foes a - bused their King, How they
know and fear Him, Love and serve Him all thy days; Then to



heav - en He de - scend-ed, And be - came a child like thee!
killed the Lord of glo - ry, Makes me an - gry while I sing.
dwell for - ev - er near Him, Tell His love, and sing His praise.

MASSA'S IN DE COLD, COLD GROUND.

STEPHEN COLLINS FOSTER. STEPHEN COLLINS FOSTER.



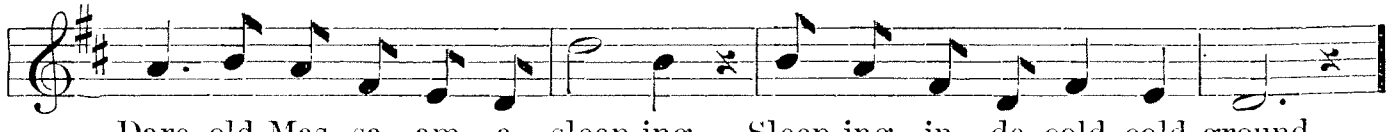
1. Round de mead-ows am a ring-ing De dark-ies' mourn-ful song,
2. When de au-tumn leaves were fall-ing, When de days were cold, 'Twas
3. Mas-sa make de dark-ies love him Cayse he was so kind;



While de mocking bird am sing-ing, Hap-py as de day am long.
hard to hear old mas-sa call-ing, Cayse he was so weak and old.
Now, dey sad-ly weep a-bove him, Mourn-ing cayse he leave dem be-hind. I



Where de i-vy am a creep-ing, O'er de grass-y mound,
Now de or-ange tree am bloom-ing On de sand-y shore;
can-not work be-fore to-mor-row, Cayse de tear-drop flow; I



Dare old Mas-sa am a sleep-ing, Sleep-ing in de cold, cold ground.
Now de sum-mer days am com-ing, Mas-sa neb-ber calls no more.
try to drive a-way my sor-row, Pick-in on de old ban-jo.

CHORUS.



Down in de corn field, Hear dat mourn-ful sound:



All de dark-ies am a weep-ing, Mas-sa's in de cold, cold ground.

OFT IN THE STILLY NIGHT.

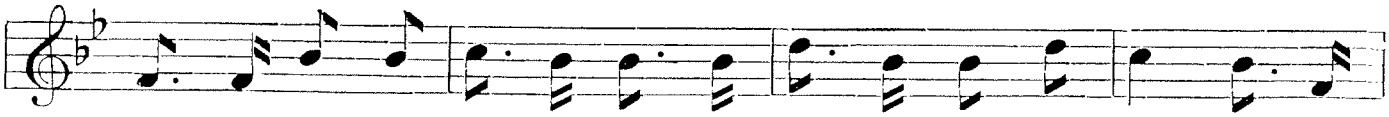
THOMAS MOORE. IRISH MELODY.



1. Oft in the still - y night, Ere slum-ber's chain has bound me,
2. When I re - mem-ber all The friends, so linked to - geth - er,



Fond mem -'ry brings the light Of oth - er days a - round me; The
I've seen a - round me fall, Like leaves in win - try weath - er, I



smiles, the tears, Of boyhood's years, The words of love then spo - ken; The
feel like one Who treads a - lone Some ban - quet hall de - sert - ed, Whose



eyes that shone, Now dimm'd and gone, The cheer - ful hearts now bro - ken!
lights are fled, Whose gar - lands dead, And all but he de - part - ed!



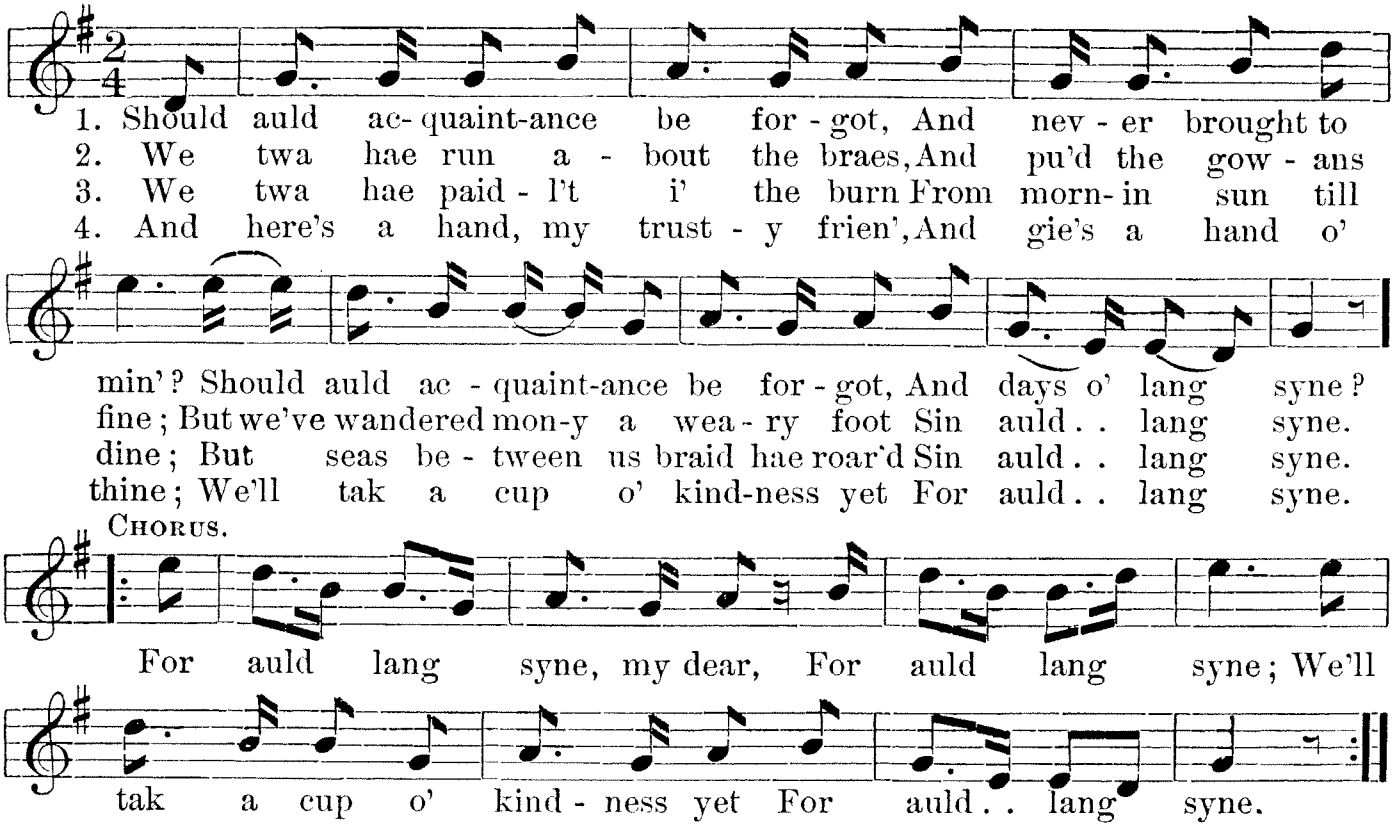
Thus in the still - y night, Ere slum-ber's chain has bound me,



Sad mem -'ry brings the light Of oth - er days a - round me.

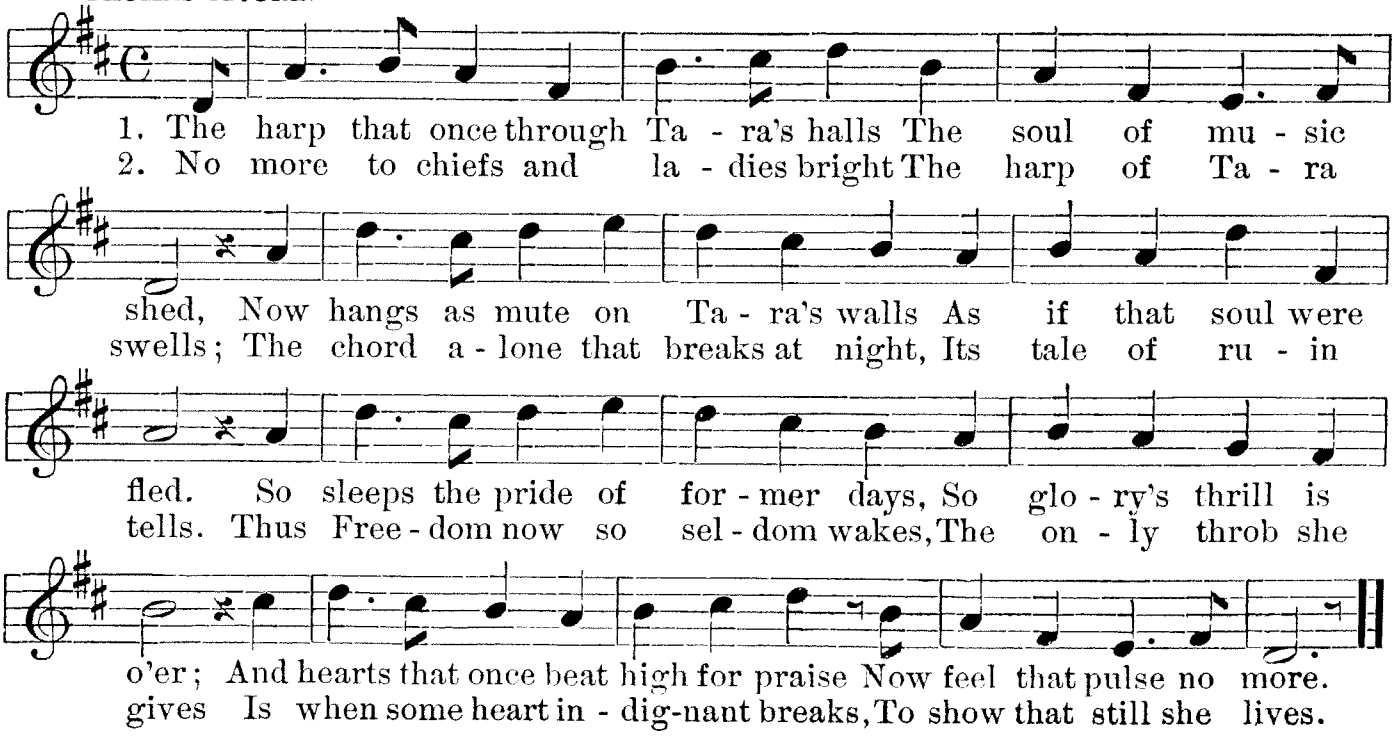
AULD LANG SYNE.

ROBERT BURNS.



THE HARP THAT ONCE THROUGH TARA'S HALLS.

THOMAS MOORE.

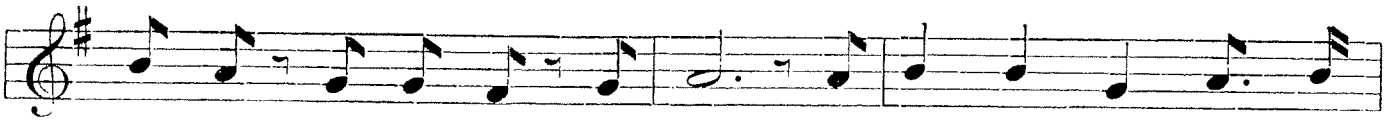


MY OLD KENTUCKY HOME, GOOD NIGHT.*

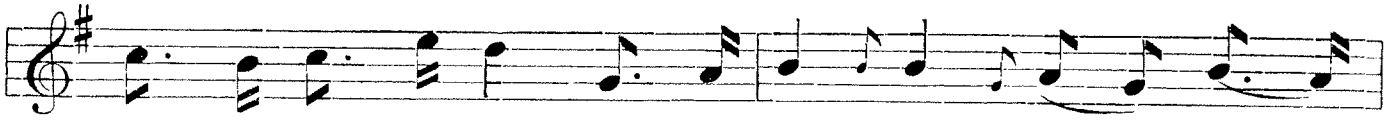
STEPHEN COLLINS FOSTER. STEPHEN COLLINS FOSTER.



1. The sun shines bright in the old Ken-tuck - y home, 'Tis
2. They hunt no more for the 'pos - sum and the coon, On the
3. The head must bow and the back will have to bend, Wher -



sum-mer, the dark - ies are gay, The corn - top's ripe and the
mead - ow, the hill, and the shore; They sing no more by the
ev - er the dark - y may go; A few more days and the

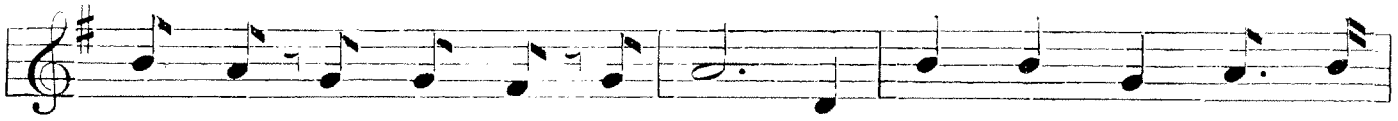


mead - ow's in the bloom, While the birds make mu - sic all the
glim - mer of the moon, On the bench by the old cab - in
trou - ble all will end In the field where the su - gar canes



day; The young folks roll on the lit - tle cab - in floor, All
door; The day goes by like a shad - ow o'er the heart, With
grow; A few more days for to tote the wea - ry load, No

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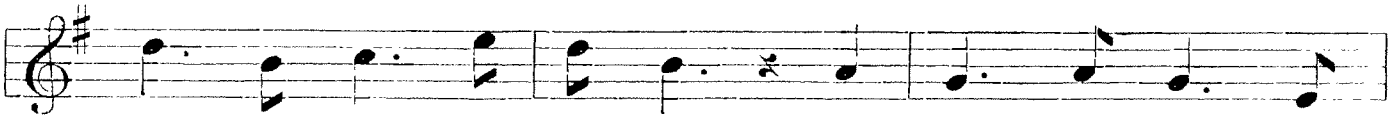


mer - ry, all hap - py and bright, By'n' - by Hard Times comes a -
sor - row where all was de - light; The time has come when the
mat - ter, 'twill nev - er be light; A few more days till we



knock - ing at the door, Then, my old Ken-tuck - y home, good night!
dark - ies have to part, Then, my old Ken-tuck - y home, good night!
tot - ter on the road, Then, my old Ken-tuck - y home, good night!

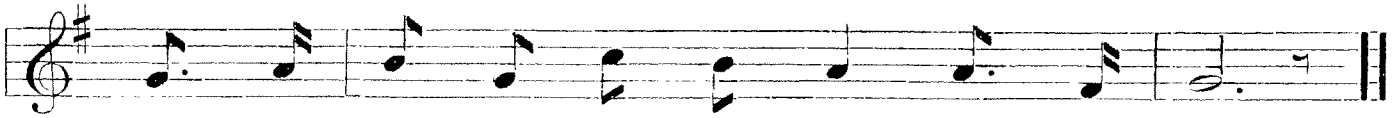
CHORUS.



Weep no more, my la - dy, Oh! weep no more to -



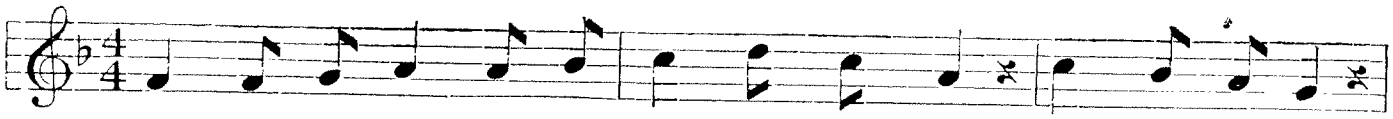
day! We will sing one song for the old Ken-tuck - y home,



For the old Ken - tuck - y home far a - way.

LONG, LONG AGO.

T. H. Bayly.



1. Tell me the tales that to me were so dear, Long, long a - go,
2. Do you re - mem - ber the path where we met, Long, long a - go,
3. Though by your kind - ness my fond hopes were rais'd, Long, long a - go,



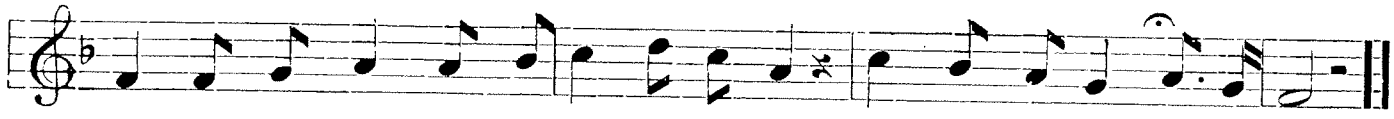
Long, long a - go; Sing me the songs I de - light - ed to hear,
Long, long a - go? Ah, yes, you told me you ne'er would for - get,
Long, long a - go; You by more el - o - quent lips have been praised,



Long, long a - go, long a - go. Now you are come, all my
Long, long a - go, long a - go. Then, to all oth - ers my
Long, long a - go, long a - go. But by long ab - sence your



grief is re - moved, Let me for - get that so long you have roved,
smile you pre-ferred; Love, when you spoke, gave a charm to each word;
truth has been tried; Still to your ac - cents I lis - ten with pride;



Let me be - lieve that you love as you loved, Long, long a - go, long a - go.
Still my heart treas-ures the praises I heard, Long, long a - go, long a - go.
Blest as I was when I sat by your side, Long, long a - go, long a - go.

PATRIOTIC AND DEVOTIONAL SONGS.

AMERICA.

S. F. SMITH. HENRY CAREY (?).



1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee— Land of the no - ble free—
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,



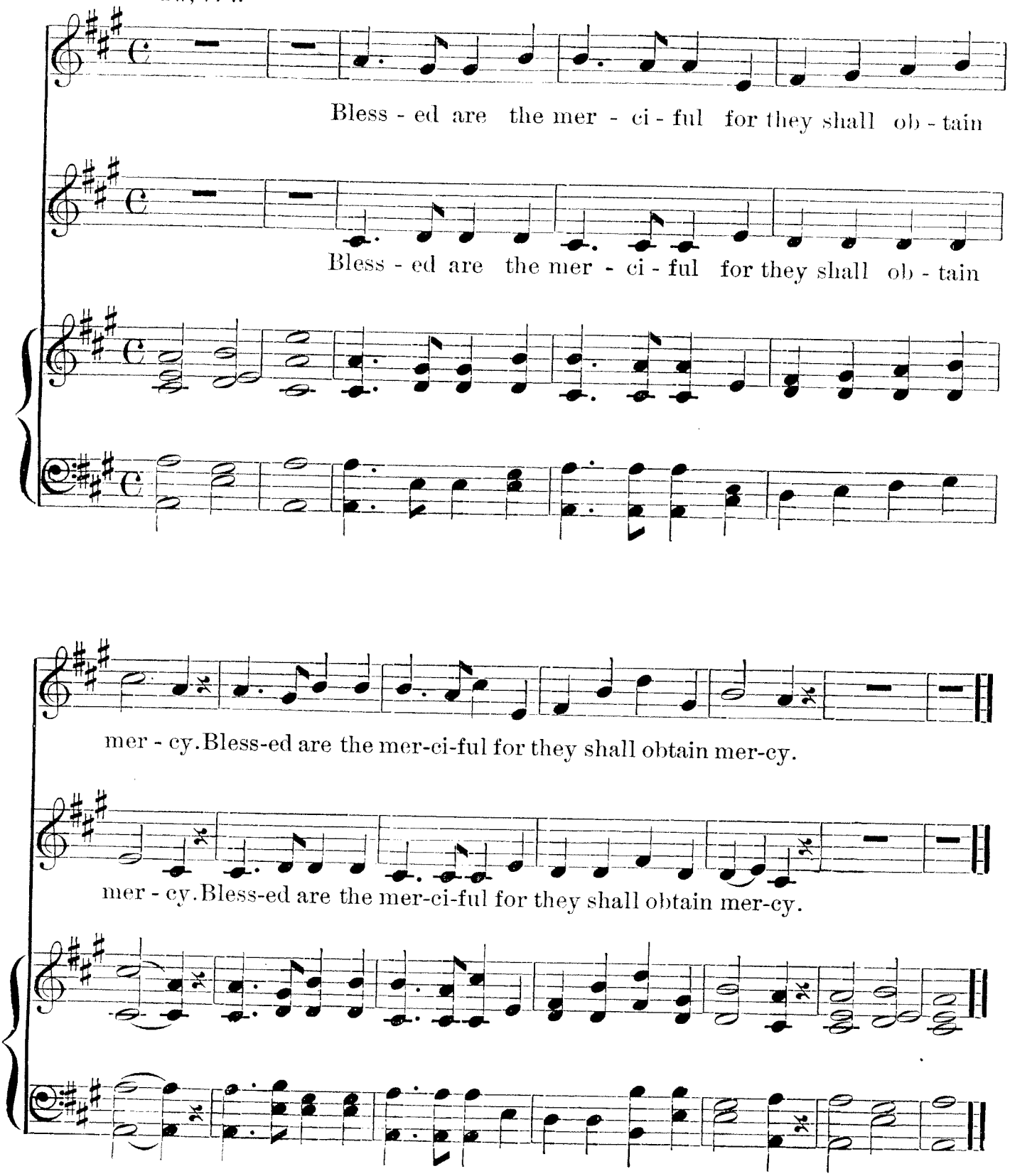
Of thee I sing; Land where my fa - thers died! Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that
To Thee we sing; Long may our land be bright With free-dom's



Pil-grim's pride! From ev - 'ry moun-tain side Let free - dom ring.
tem - pled hills; My heart with rap - ture thrills Like that a - bove.
breathe par- take; Let rocks their si - lence break, The sound pro - long.
ho - ly light; Pro - tect us by Thy might, Great God, our King.

BLESSED ARE THE MERCIFUL.

MATTHEW, v: 7.



ONWARD, CHRISTIAN SOLDIERS.

Rev. S. Baring-Gould. Sir Arthur S. Sullivan.



HAIL, COLUMBIA!

JOSEPH HOPKINSON. Prof. PHYLA.



CHORUS.

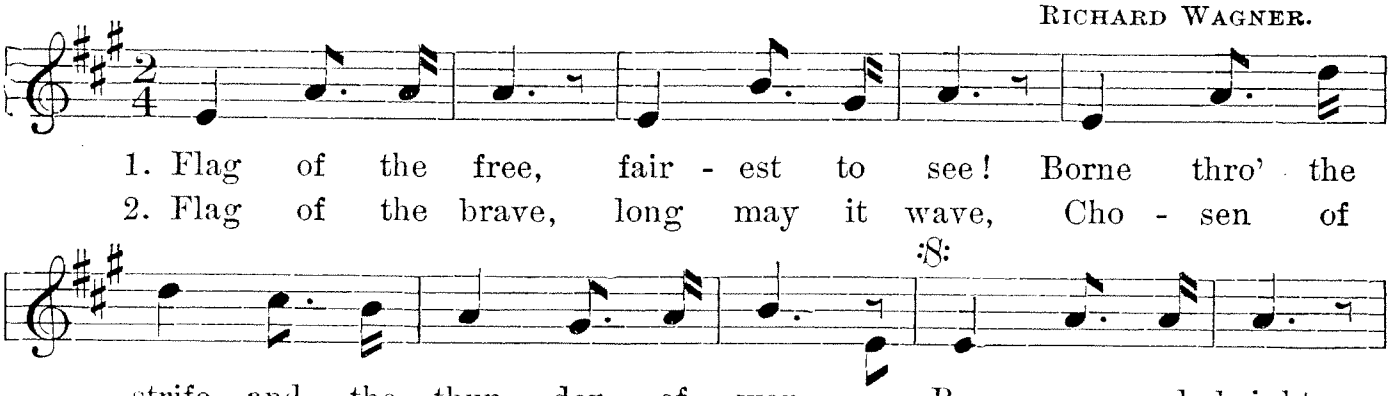


Firm, u - nit - ed let us be, Ral-lying round our lib - er - ty!

As a band of broth-ers joined, Peace and safe - ty we shall find.

FLAG OF THE FREE.

RICHARD WAGNER.

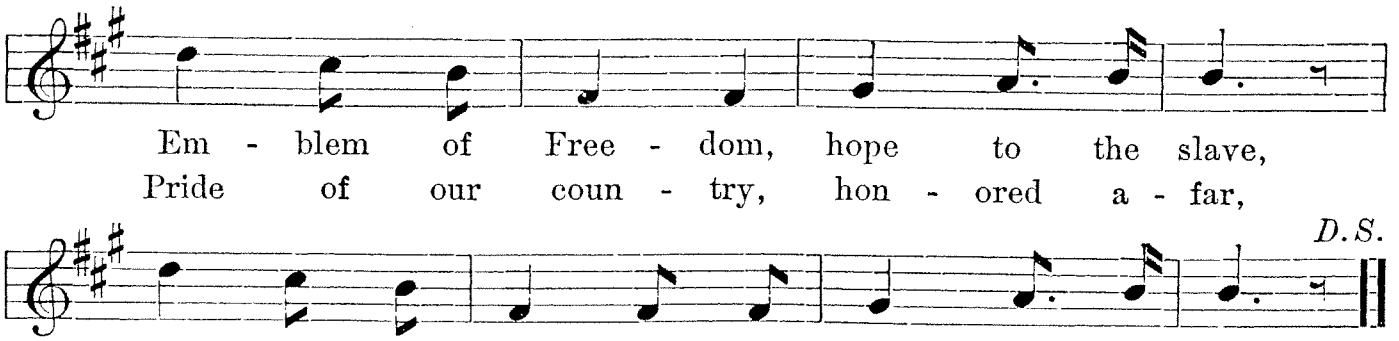


1. Flag of the free, fair - est to see! Borne thro' the strife and the thun - der of war; Ban - ner made bright
2. Flag of the brave, long may it wave, Cho - sen of God while His might we a - dore; In Lib - er - ty's van,

D.S. *While thro' the sky*

FINE.

with star - ry light, Float ev - er proud - ly from moun - tain to shore.
man - hood of man, Sym - bol of right thro' the years pass - ing o'er.
loud rings the cry, Un - ion and Lib - er - ty! one ev - er - more!



Em - blem of Free - dom, hope to the slave,
Pride of our coun - try, hon - ored a - far,

D.S.

Spread thy fair folds but to shield and to save,
Scat - ter the cloud that would dark - en a star,

THE WATCH ON THE RHINE.

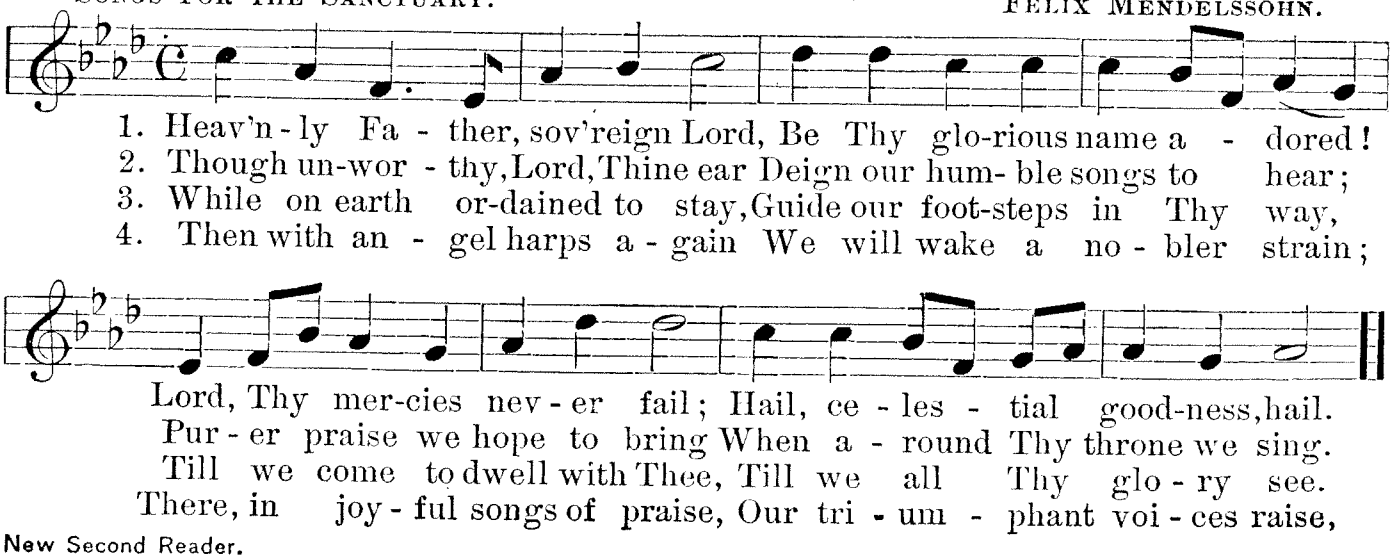
MAX SCHNECKENBURGER. *With energy.* CARL WILHELM.





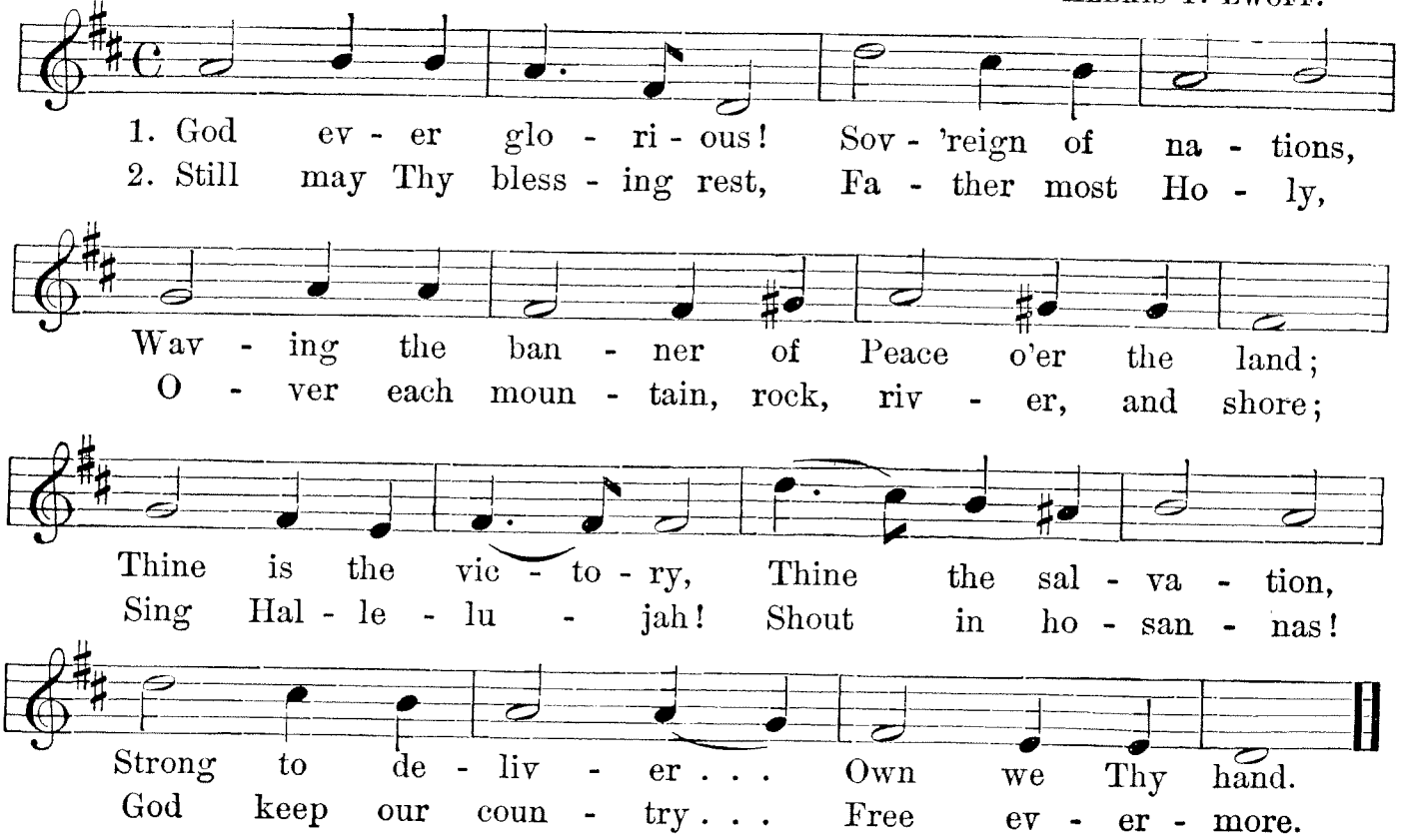
HEAVENLY FATHER, SOVEREIGN LORD.

SONGS FOR THE SANCTUARY. FELIX MENDELSSOHN.



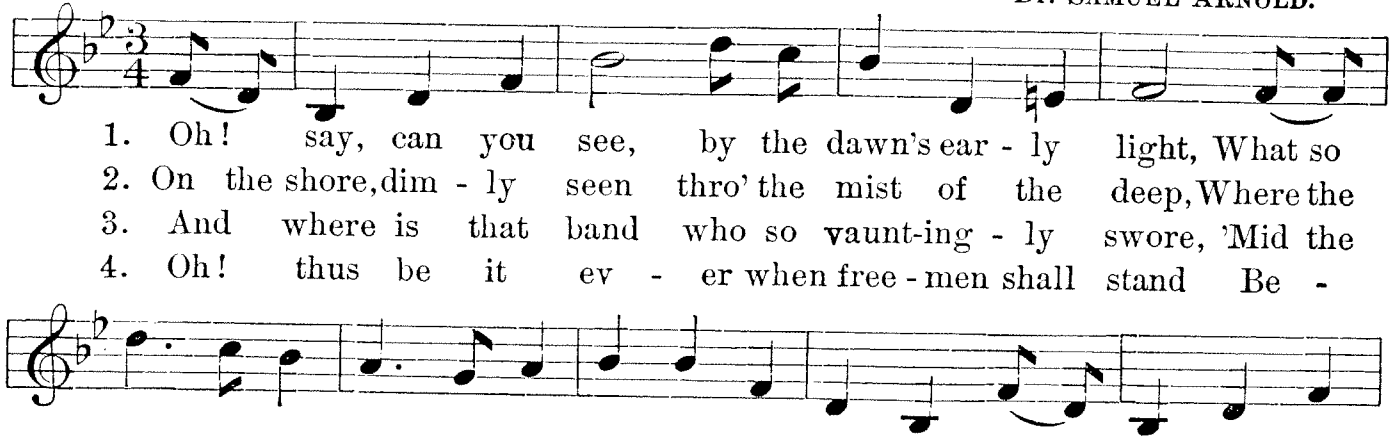
GOD EVER GLORIOUS.

S. F. SMITH. ALEXIS T. LWOFF.



THE STAR-SPANGLED BANNER.

FRANCIS SCOTT KEY. Dr. SAMUEL ARNOLD.

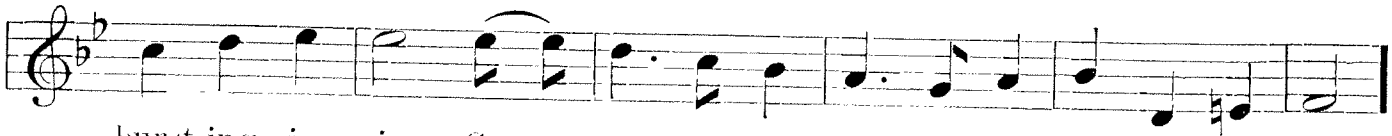




stars thro' the per - il - ous fight, O'er the ram-parts we watched, were so
breeze, o'er the tow - er - ing steep, As it fit - ful - ly blows half con -
coun - try they'd leave us no more? Their blood has washed out their foul
peace, may the Heav'n-rescued land Praise the Pow'r that hath made and pre -

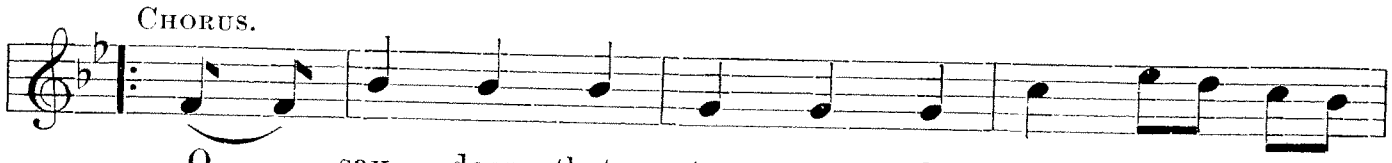


gal - lant - ly stream - ing. And the rock - ets' red glare, the bombs
ceals, half dis - clos - es? Now it catch - es the gleam of the
foot - steps' pol - lu - tion. No ref - uge could save . . the
served us a na - tion. Then con - quer we must, when our



burst-ing in air, Gave proof thro' the night that our flag was still there.
morning's first beam, In full glo - ry re - flect - ed, now shines in the stream.
hire-ling and slave From the ter - ror of flight or the gloom of the grave.
cause it is just, And this be our mot - to, "In God is our trust."

CHORUS.



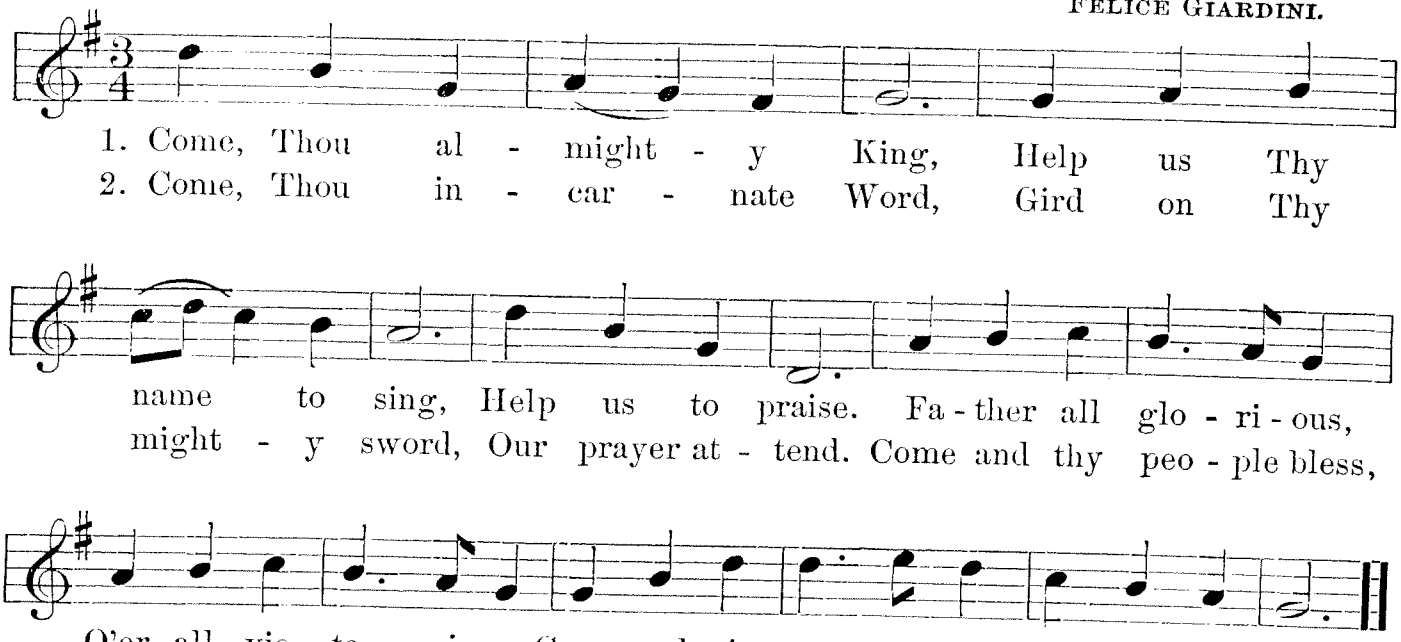
O . . say, does that star - span - gled ban - ner yet
'Tis the star - span - gled ban - ner, oh long may it
And the star - span - gled ban - 'ner in tri - umph shall
And the star - span - gled ban - ner in tri - umph shall



wave O'er the land of the free and the home of the brave?
wave O'er the land of the free and the home of the brave!
wave O'er the land of the free and the home of the brave!
wave O'er the land of the free and the home of the brave!

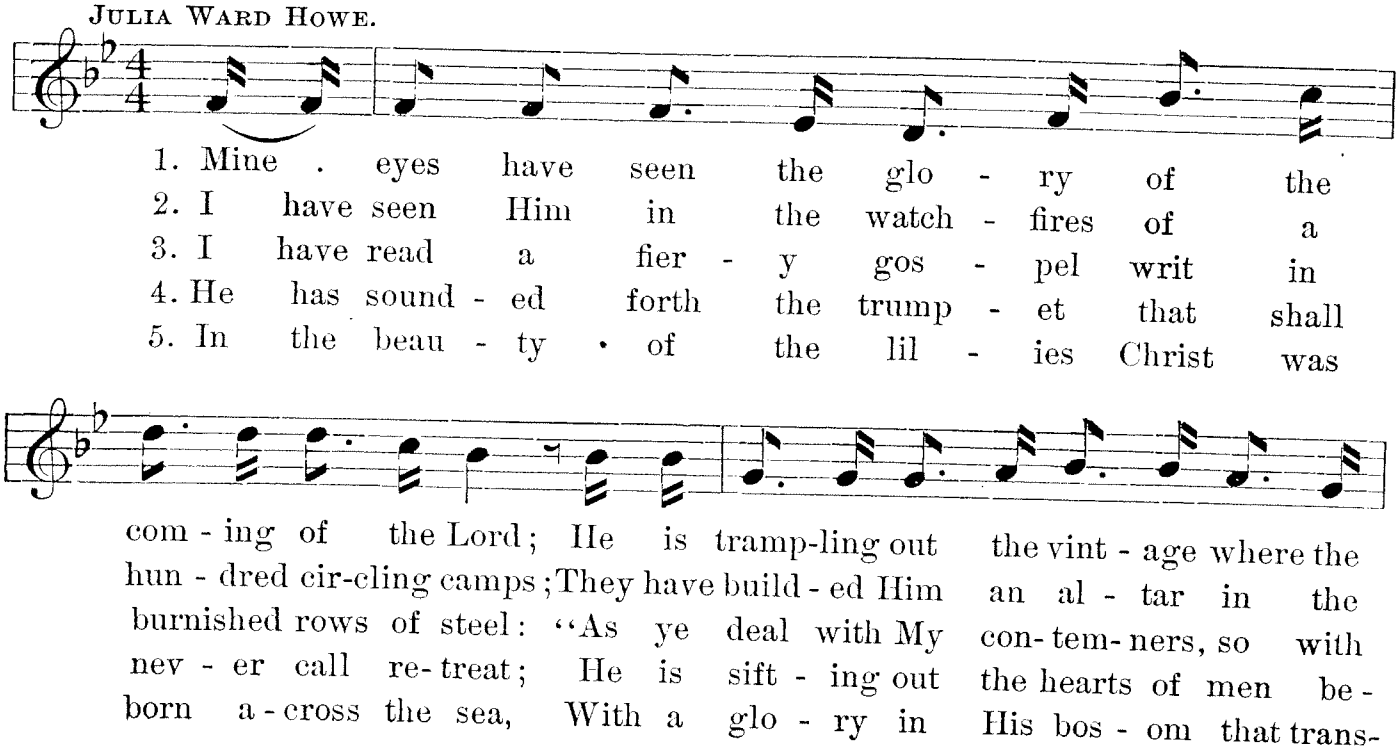
COME, THOU ALMIGHTY KING.

CHARLES WESLEY. FELICE GIARDINI.



BATTLE HYMN OF THE REPUBLIC.

JULIA WARD HOWE.





grapes of wrath are stored; He hath loosed the fate - ful light - ning of His
even - ing dews and damps; I can read His right - eous sen - tence by the
you My grace shall deal: Let the He - ro born of wom - an crush the
fore His judg-ment seat: Oh, be swift, my soul, to an - swer Him! be
fig - ures you and me; As He died to make men ho - ly, let us



ter - ri - ble swift sword; His truth is march - ing on.
dim and flar - ing lamps: His day is march - ing on.
ser - pent with his heel, Since God is march - ing on.
ju - bi - lant, my feet! Our God is march - ing on.
die to make men free, While God is march - ing on.

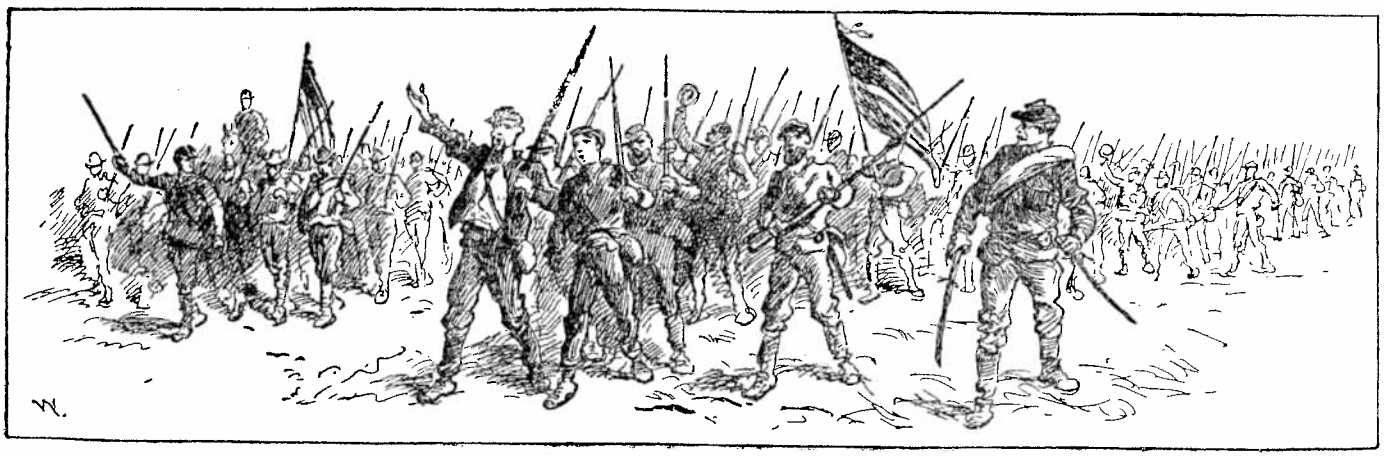
CHORUS.



Glo - ry, glo - ry, Hal-le - lu - jah! Glo - ry, glo - ry, Hal- le - lu - jah!

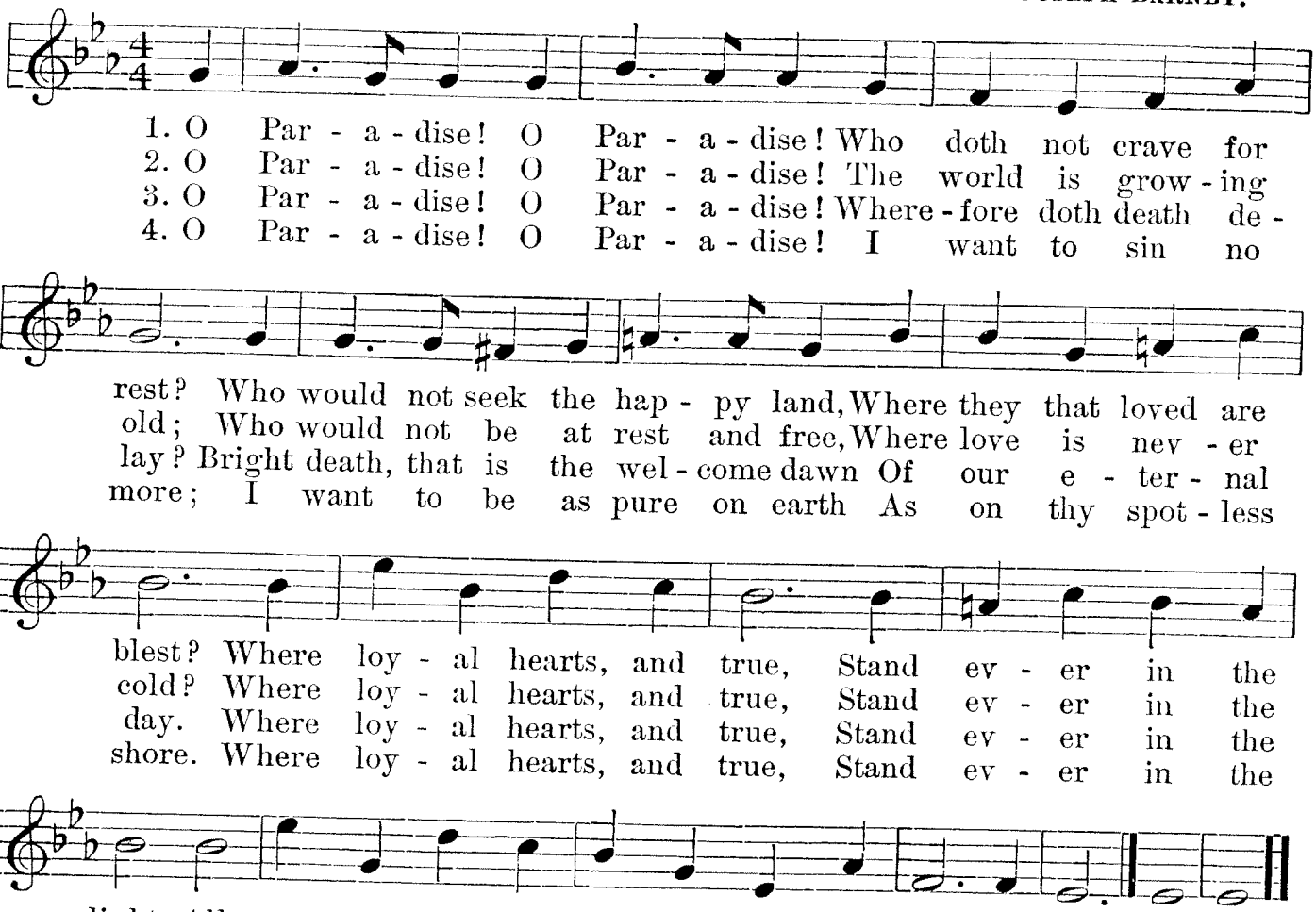


Glo - ry, glo - ry, Hal - le - lu - jah! His truth is march - ing on.



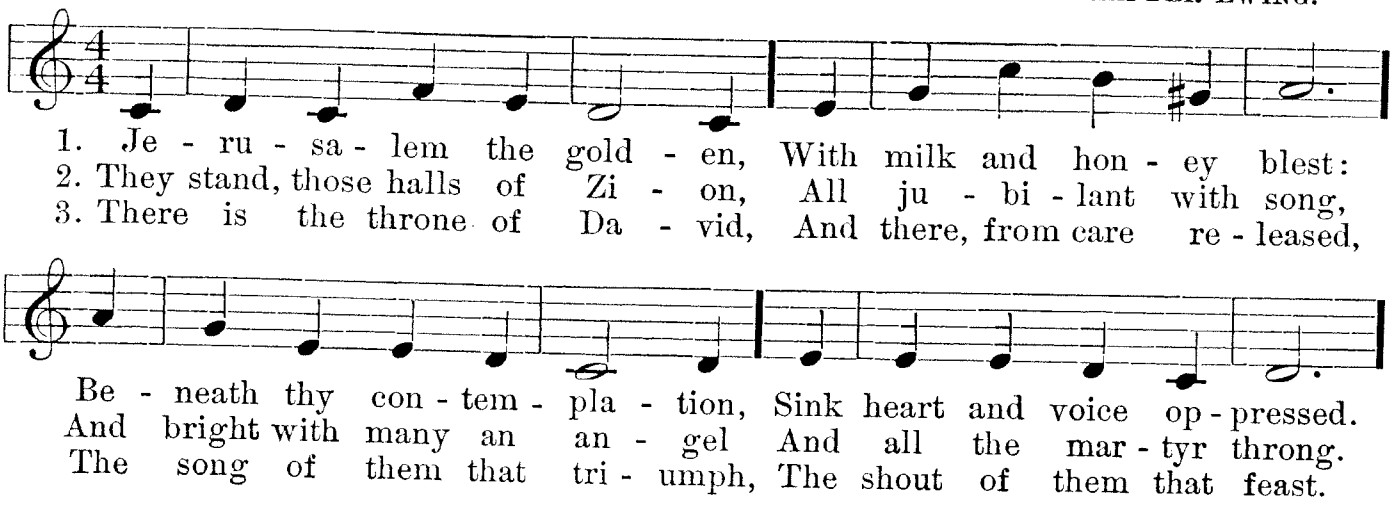
O PARADISE.

FREDERICK W. FABER. JOSEPH BARNBY.



JERUSALEM THE GOLDEN.

BERNARD OF CLUNY. ALEXANDER EWING.





I know not, oh, I know not, What joys a - wait me there;
The Prince is ev - er in them, The day - light is se - rene;
And they who with their Lead - er Have con - quered in the fight,



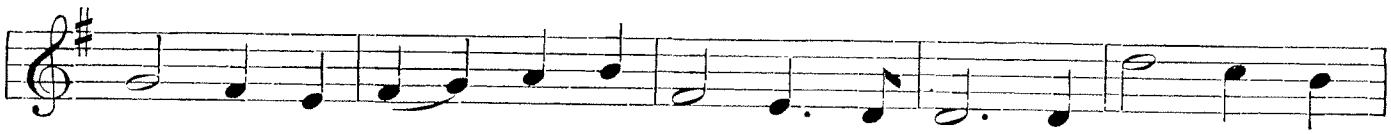
What ra - dian - cy of glo - ry, What light be - yond com-pare.
The pas - tures of the bless - ed Are decked in glo - rious sheen.
For - ev - er and for - ev - er Are clad in robes of white.

PORTUGUESE HYMN.

JAMES MONTGOMERY. J. READING.



1. The Lord is my shep - herd, no want shall I know; I
2. Let good - ness and mer - cy, my boun - ti - ful God, Still



feed in green pas - tures; safe fold - ed I rest; He lead - eth my
fol - low my steps till I meet Thee a - bove; I seek by the



soul where the still wa-ters flow, . . Re - stores me when wand'ring, re -
path which my fore - fa-thers trod, . . . Thro' the land of their so-journ, Thy

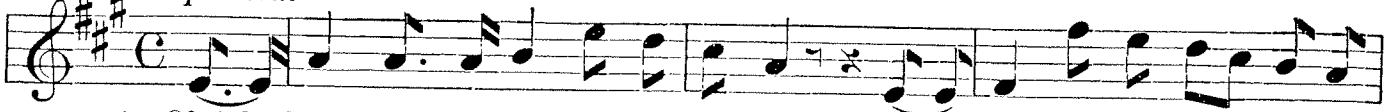


deems when op-press'd, Re - stores me when wand'ring, redeems when oppressed.
king-dom of love, Thro' the land of their so - journ, Thy kingdom of love.

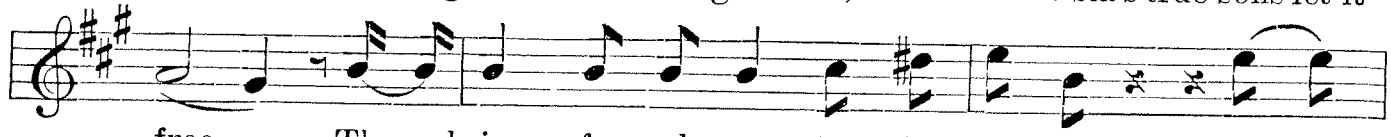
COLUMBIA, THE GEM OF THE OCEAN.

D. T. SHAW. D. T. SHAW.

Spirited.



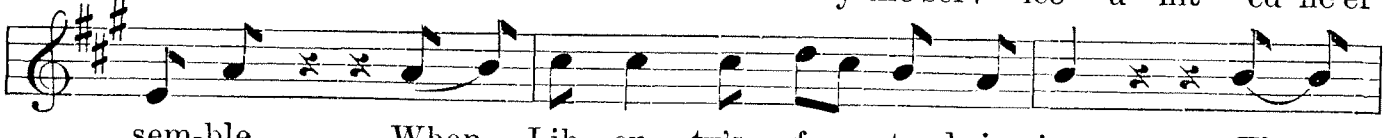
1. Oh! Co-lum - bia, the gem of the o - cean, The home of the brave and the
2. When war wing'd its wide des-o - la - tion, And threaten'd the land to de -
3. The star-span-gled ban-ner bring hith-er, O'er Co-lum-bia's true sons let it



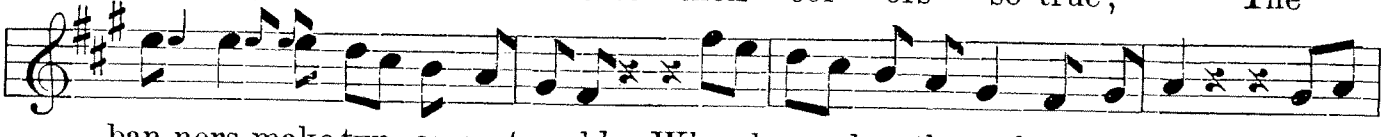
free, The shrine of each pa - triot's de - vo - tion, A . .
form, The ark then of free-dom's foun - da - tion, Co -
wave; May the wreaths they have won nev - er with - er, Nor its



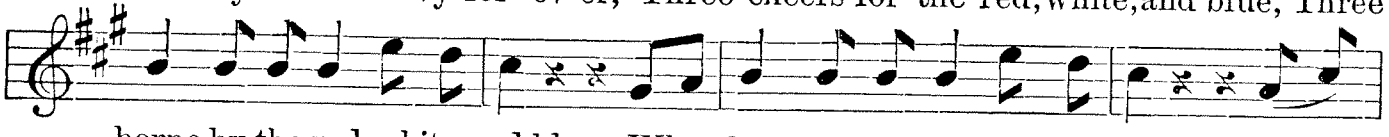
world of - fers hom - age to thee. Thy man- dates make he - roes as -
lum - bia, rode safe thro' the storm; With gar-lands of vic - t'ry a -
stars cease to shine on the brave. May the serv - ice u - nit - ed ne'er



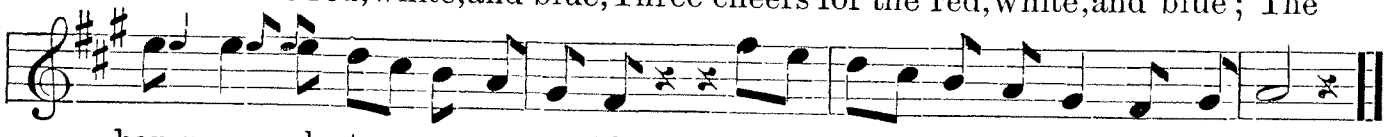
sem-ble, When Lib - er - ty's form stands in view; Thy
round her, When so proud-ly she bore her brave crew; With her
sev - er, But hold to their col - ors so true; The



ban-ners make tyr - an-ny tremble, When borne by the red, white, and blue, When
flag proud-ly float-ing be-fore her, The boast of the red, white, and blue, The
ar - my and na - vy for- ev-er, Three cheers for the red, white, and blue, Three



borne by the red, white, and blue, When borne by the red, white, and blue; Thy
boast of the red, white, and blue, The boast of the red, white, and blue; With her
cheers for the red, white, and blue, Three cheers for the red, white, and blue; The



ban-ners make tyr - an-ny tremble, When borne by the red, white, and blue.
flag proud-ly float-ing be-fore her, The boast of the red, white, and blue.
ar - my and na - vy for - ev - er, Three cheers for the red, white, and blue.

MARCH OF THE MEN OF HARLECH.

WILLIAM DUTHIE. WELSH NATIONAL SONG.



PRAISE THE LORD.

Bishop Richard Mant. Joseph Haydn.



1. Praise the Lord! ye heav'ns, a - dore Him, Praise Him, an-gels in the
2. Praise the Lord, for He is glo - rious; Nev-er shall His prom-ise



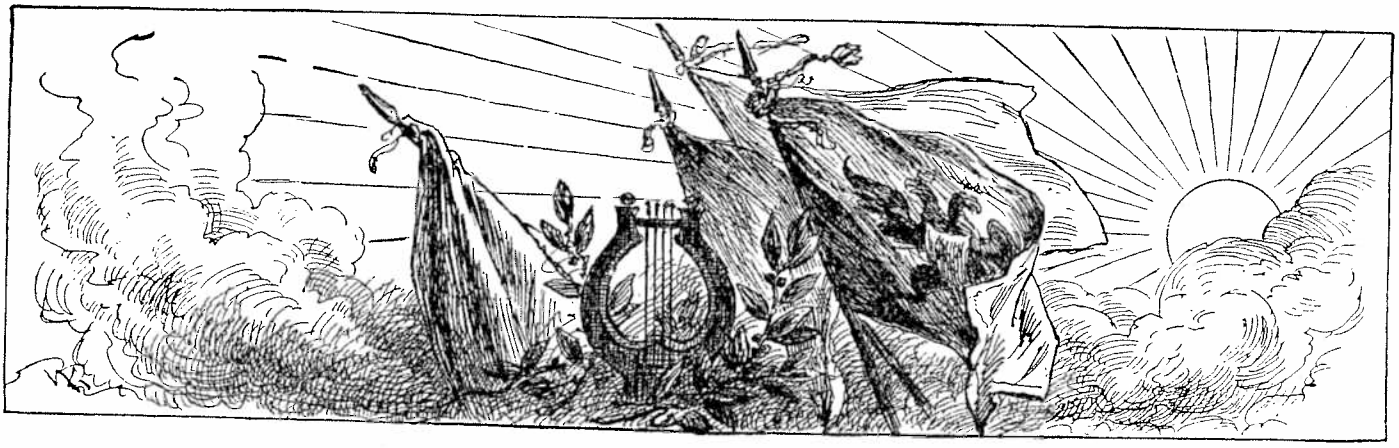
height; Sun and moon, re - joice be - fore Him; Praise Him, all ye stars of
fail; God hath made His saints vic - to - rious, Sin and death shall not pre-



light! Praise the Lord, for He hath spo-ken; Worlds his mighty voice o-beyed.
vail. Praise the God of our sal - va-tion, Hosts on high, His pow'r pro-claim;



Laws which nev - er shall be bro - ken, For their guid - ance He hath made.
Heav'n and earth, and all cre - a - tion, Laud and mag - ni - fy His name.



HOLY NIGHT.

MICHAEL HAYDN.



GUIDE ME, O THOU GREAT JEHOVAH!

Rev. W. Williams. F. Hérold.



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